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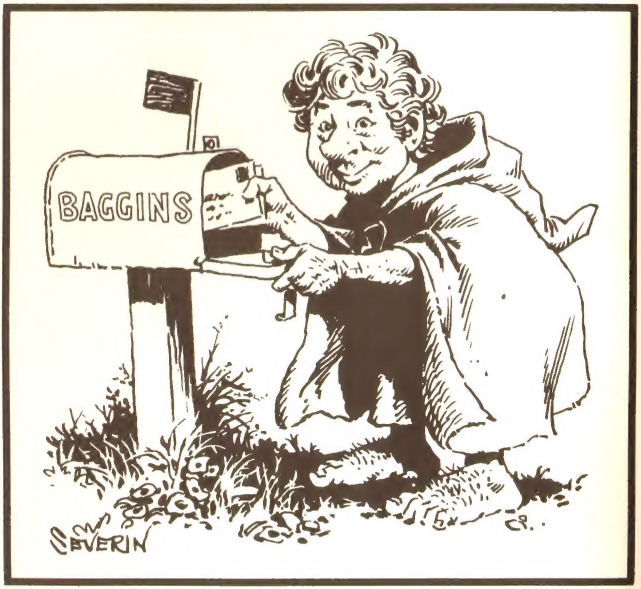

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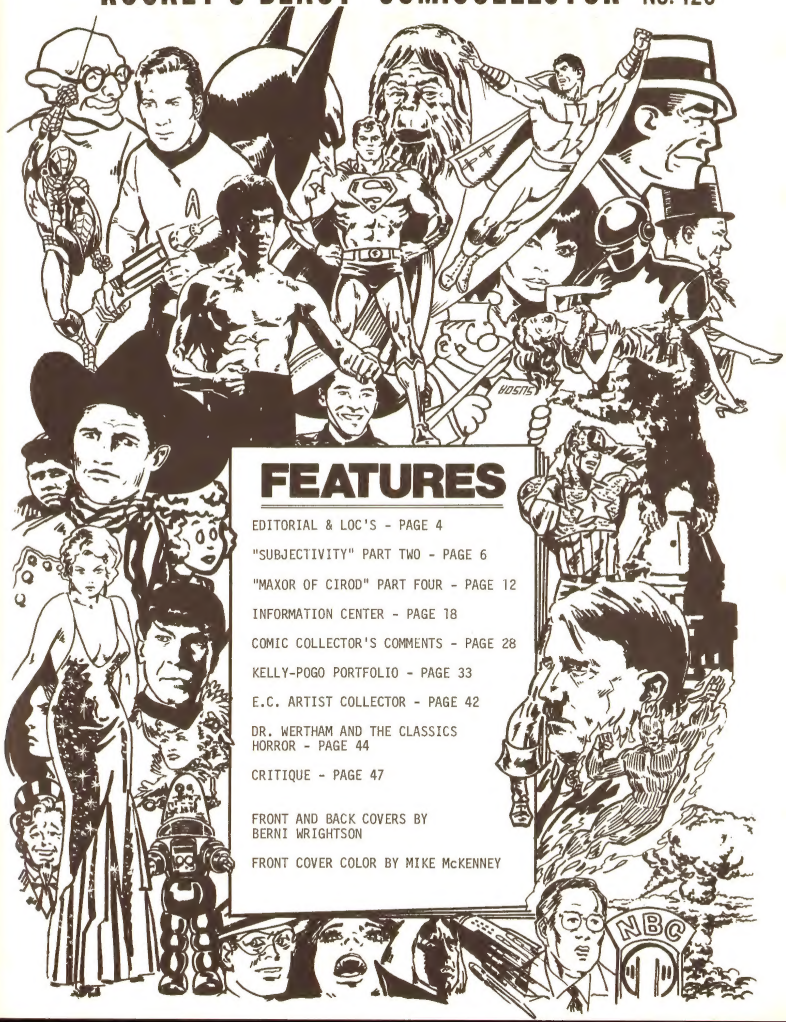
THE ROCKET'S BLAST COMICOLLECTOR NO. 125



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FRONT AND BACK COVERS BY BERNI WRIGHTSON

FRONT COVER COLOR BY MIKE McKENNEY

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
FEBRUARY, 1976

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CIRCULATION: 1600 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.50, 10 for $10.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 78, 93, 94, 95, 101, 103, 106, 107, 114, 117, 119, 120, 121, 122, 123

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: David L. Carson, Brad Epstein, Don Rosa, Bob Susor, Mike McKenney and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: MARCH 19, 1976
APRIL 30, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM: JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIANICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center. Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#101-84 pages-8?11 Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on bay Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck; Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Granma 4-colors index, and more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages-Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare little seen Bode art.

#122-88 pages-Front and back covers of the Man-Thing by Mike Ploog, an interview with Rod Serling, an article on Rod Serling, an index to KOLCHAK:THE NIGHT STALKER, LOST IN SPACE index part one, a thirteen-page retelling of the STAR TREK episode "The Tholian Web" using over 30 stills, "MAXOR OF CIROD" part one, DELL COMICS column with part one of "Pogo" article, art by R.C. Harvey, and regular features.

#123-84 pages-Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space: 1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages-Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, THE BOOKIE JOINT AND OTHERS WHO CARRY EACH CURRENT ISSUE.

THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each. THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.

EDITORIAL

IF YOU'LL CHECK PAGE TWO YOU'LL NOTE THAT THE THIRD CLASS RATES HAVE BEEN RAISED. LAST ISSUE I SAID THAT I WOULDN'T HAVE TO BUT THAT WAS BECAUSE THE POST OFFICE HAD SAID THAT THEY WOULDN'T RAISE THE THIRD CLASS RATES THEMSELVES. NO SOONER WAS LAST ISSUE AT THE PRINTER THAN THEY PROMPTLY RAISED THEM.

THE FRONT COVER ON THIS ISSUE WAS PROVIDED FROM THE COLLECTION OF MARK BURBEY. THE BACK COVER WAS PROVIDED BY RICHARD KRAVITZ.

THE BACK COVER OF LAST ISSUE, THE CONAN BY MIKE ZECK, IS NOT A COMING COVER ON MARVEL'S TITLE, BUT RATHER IS A DRAWING MIKE DID A YEAR AND A HALF AGO WHEN HE WAS PUTTING TOGETHER A PORTFOLIO OF ART TO SHOW ROY THOMAS.

MIKE ZECK IS CURRENTLY DOING MORE WORK THAN EVER FOR CHARLTON, INCLUDING SEVERAL COVERS, AND WAS JUST GIVEN A 22 PAGE BOOK LENGTH STRIP FOR MONSTER HUNTERS. THE SOLOMON KANE STRIP OF MIKE'S FOR MARVEL WHICH I ANNOUNCED LAST SUMMER HAS FINALLY BEEN SENT TO MIKE TO INK (MIKE PENCILLED IT AND SENT IT TO MARVEL FOR THE WRITER TO INSERT THE PROPER CAPTIONS AND DIALOGUE AND THEY KEPT IT FOR SIX MONTHS) AND WILL PROBABLY APPEAR LATE THIS SUMMER.

THE WALT KELLY PORTFOLIO IN THIS ISSUE WILL CONTINUE NEXT ISSUE AND BE EVEN LONGER AS IT INCLUDES ANOTHER MAGAZINE ARTICLE ON HIM AS WELL AS THE VERY FIRST POGO STRIP FROM ANIMAL #1. STILL MORE KELLY MATERIAL IS ON HAND AS WELL INCLUDING A LONG ARTICLE ON HIS ILLUSTRATED BOOK THE GLOB WHICH INCLUDES A BEAUTIFUL FULL PAGER.

ARTICLES THAT WILL BE APPEARING IN THE NEXT COUPLE ISSUES OF THE RBCC INCLUDE BAXTER CLIFFORD'S LONG PIECE ON THE EC PRETRENDS (NEXT ISSUE), A LONG ARTICLE ON THE WORK OF KENNETH SMITH WRITTEN BY GEORGE BEAHM, AN ARTICLE BY RAY MILLER ON THE BLACK CONDOR, ARTWORK BY KENNETH SMITH, AND MORE.

ALTHOUGH THIS CHAPTER OF "SUBJECTIVITY" WAS SUPPOSED TO BE KERRY GAMMILL'S INKING AND FINISHING THE PENCILS DRAWN BY DAVE CARSON, KERRY FOUND THAT THEIR STYLES DIDN'T MATCH AND THAT INKING IT WOULD HAVE CREATED PROBLEMS, SO KERRY JUST DREW IT ALL FROM SCRATCH. AFTER THE STRIP HAS FINISHED I PLAN TO DO AN ARTICLE ON THE TRIALS AND TRIBULATIONS MAKING THE STRIP A REALITY AND THEN I'LL PROBABLY PRINT THE FOUR PAGES OF PENCILS THAT DAVID DID.

THE STAR TREK FANZINE I ANNOUNCED LAST ISSUE CALLED ENTERPRISE INCIDENTS IS NOW AVAILABLE (SEE THE AD ELSEWHERE IN THIS ISSUE).

SPACE: 1999 VS. STAR TREK

I think the Tampa chapter of Star Trek fans are a bit off base on "Space: 1999," although I am myself a trekfan.

Although the concept of the moon flying through space is a bit far-fetched, that is not an importantly centered part of the series. ALL sci-fi shows (Yes, even "Star Trek") have errors of this type, large or small.

Several from "Star Trek" that I can offhand think of are the poor design of the Enterprise — having the bridge at the vulnerable top position instead of further down in the hull; the transporter room hum — it should instead have a whooshing sound; no emergency exit from the bridge — the crew has been trapped there many times while power was cut off.

All have been admitted by Gene Roddenberry, and pointed out by James Van Hise in the "Rocket's Blast Comiccollector."

— M.F., Winter Haven.

THE ABOVE LETTER APPEARED IN "TV VIEWERS' FORUM" IN THE TAMPA TRIBUNE-TIMES, Sunday, November 16, 1975. A FRIEND OF MINE SAW IT AND SHOWED IT TO ME. I WAS SURPRISED TO SAY THE LEAST. THIS DOES BRING UP SOMETHING THOUGH, THAT BEING THAT ALTHOUGH I SEE MANY MANY FANZINES, I DON'T SEE EVERYTHING THAT'S PUBLISHED SO IF YOU SEE THE RBCC REVIEWED OR MENTIONED SOMEWHERE AND YOU THINK I'D BE INTERESTED IN WHAT IT HAS TO SAY, THEN SEND ME A ZEROX OF IT.

* * * * * * * * * * * * * * *

Dear Jim,

Thanks for another great issue of RBCC.

I was particularly pleased with your piece on The Outer Limits which I, like yourself, consider one of the very best (and most underrated) things to ever happen to sf on tv. I agreed with almost all your analyses of those episodes, though 'The Galaxy Being' would have rated higher on my list.

I also would have liked to see mentioned the episode (title now forgotten) which starred Carroll O'Connor and Barry Morse as Martian agents with a gizmo that could slow, stop, and accelerate time. The use of the device to analyze (and ultimately avert) a terrestrial act of murder was interesting, and Morse's and O'Connor's wry characterisations made for a memorable episode. [THE TITLE OF THE EPISODE WAS "CONTROLLED EXPERIMENT"]

Incidentally, I take issue with your flat statement

that Space 1999 'has yet to come close' to Star Trek or Outer Limits. I feel it surpasses both by several parsecs at least, special fx aside. I'm one of those people you said in the letters page you couldn't find: I like 1999! And except for his unfortunate use of the term 'asinine,' I have to side (in general) with Mr. Burbey.

Again, fine job on 124; I look forward to next issue.

James D. Denney
P.O. Box 202
Bogota, New Jersey 07603

AH, IF ONLY 'SPACE: 1999' WERE AS EXCITING AS THE FREQUENT DEBATES OVER ITS ALEDGED QUALITY. I REALIZE THAT THERE ARE OTHERS WHO LIKE '1999' (DON ROSA IS ONE) BUT THAT'S NOT THE QUESTION. THE SHOW COULD HAVE BEEN GREAT, BUT IT ISN'T. IT OCCASIONALLY HAS A GOOD EPISODE, BUT MOST ARE DISAPPOINTING. THE SCRIPTS JUST DON'T HAVE ENOUGH TO FILL UP AN HOUR, BUT THEY TRY ANYWAY. THE INCREDIBLE NUMBER OF SCIENTIFIC ERRORS ASIDE, THE SCRIPTS ARE THE SHOW'S MAJOR FLAW. THEY DRAG, THEY DON'T HAVE BODY, AND ONLY OCCASIONALLY DO THEY HOLD MY INTEREST. IN THE NEWSLETTER YOU SEND OUT WITH YOUR FANZINE YOU CONDEMN 'STAR TREK' IN COMPARISON TO '1999' BY POINTING TO THE WORST EPISODES OF 'STAR TREK' AS IF THEY ARE THE RULE, RATHER THAN THE EXCEPTION. 'SPACE; 1999' HAS DONE NOTHING WHICH CAN EVEN HOLD A CANDLE TO SUCH EPISODES AS "CITY ON THE EDGE OF FOREVER", "NAKED TIME" OR "WHERE NO MAN HAS GONE BEFORE", NOT TO MENTION THE CLASSIC "THE MENAGERIE", AND I BELIEVE I'M BEING FAIR HERE IN THAT I'M ONLY LISTING EPISODES FROM 'STAR TREK'S' FIRST YEAR SINCE '1999' IS ONLY IN ITS FIRST YEAR. YOU ALSO SAY THAT THE ACTING IN '1999' ISN'T WOODEN, BUT RESTRAINED. SIX OF ONE, HALF A DOZEN OF ANOTHER. GOOD ACTING CAN SAVE A SCENE EVEN IN A DULL SCRIPT. WHEN ACTORS ACT LIKE THEY ARE REALLY INVOLVED IN A SCENE THEY GET YOU INVOLVED IN THE SCENE BY MAKING YOU BELIEVE IN IT, BUT I DON'T FEEL THAT THE FLAW IN THE PERFORMANCES IS THE FAULT OF THE ACTORS SO MUCH AS IT IS THE DIRECTORS. A DIRECTOR WILL TELL AN ACTOR TO PLAY A SCENE WITH EITHER MORE EMOTION OR LESS, DEPENDING ON HIS POINT OF VIEW. MANY BRITISH TV DIRECTORS ARE OF THE LOW KEY APPROACH WHEREAS MOST AMERICAN DIRECTORS DEMAND MORE EXCITEMENT IN THE WAY A SCENE IS PLAYED SO THAT THE AMERICAN AUDIENCE DOESN'T FALL ASLEEP. '1999' DOES NOT HOLD UP A BIT WHEN COMPARED TO 'STAR TREK' OR EVEN 'OUTER LIMITS', BUT THAT'S NOT THE PROBLEM. THE PROBLEM IS THAT WITHOUT EVEN COMPARING IT TO ANYTHING ELSE, IT DOESN'T HOLD UP BY ITSELF.

Dear Jim:

I would like to correct some minor inaccuracies in the Mark Burbey review of SPACE: 1999 (in issue #123). The black computer technician's name is David Kano, not Irving. In "Breakaway" the illness is caused by magnetism in the nuclear disposal area, not heat. In "War Games", Alan Carter is killed when the Eagle is pulverized by the alien force field. Carter is shown floating in space with the front part of his helmet cracked. Also, Howard Siegel (in issue #124) states that the SPACE: 1999 commlocks are attuned to their owners. False! They just have identification cards on them. In beginning of the "Dragon's Domain", Cellini uses Alan Carter's commlock to gain access to an Eagle. At any rate, I enjoyed both articles immensely.

I thought SPACE: 1999 was somewhat of a disappointment until I saw "Earthbound" (with Chris Lee) [I AGREE, IT IS A VERY GOOD EPISODE AND THE ACTING OF THE COMMISSIONER ADDS MUCH TO ITS EFFECTIVENESS] and "The Infernal Machine". Both episodes are excellent and easily rank with some of the best Star Trek episodes. NO KIDDIN'!

Ray Waters III
1322 Ritchie Pl. N.E.
Washington, D.C. 20017

Dear Jim:

Bob Susor's cover of RBCC 124 was beautiful. It's one of the best ones I've seen on any fanzine in a long time. The RBCC cover logo showed originality too, a good compliment to the cover.

While I enjoyed both "Subjectivity" and "Maxor of Cirod", it sure would be nice to see another Don Rosa epic like "Lost in the Andes". I admire Don's talent of injecting his subtle sense of humor into each strip or cartoon. His Information Center is for me the high point of each issue. [DON HAS REQUESTED THAT HE BE ALLOWED TO EXPAND I.C. TO TWELVE PAGES DUE TO ALL THE MATERIAL HE HAS AND I'VE GIVEN HIM THE GO AHEAD, SO NOW HIS COLUMN WILL BE EVEN LONGER].

Why is it that while the quality of RBCC keeps going up, its circulation continues to drop? Why I can remember when you had well over 2000 readers!

Your revised "Outer Limits" article was fantastic. Thanks also for using so many good stills. What with all this "Star Trek" and "Space: 1999" hoopla, a classic show like "Outer Limits" is all but forgotten. I hope your piece does something to spark new interest for the show.

By the way, when are we going to see RBCC Fandom Annual #4? Don't tell me that there's a shortage of material for another anthology of this type! If that project is over your head, how about a reprinting of RBCC Specials #2 thru #6? These have been out of print for years, and they well deserve to see the light of day again.

Tom Stein
Betmarlea Road
Norwalk, Conn. 06850

...and don't forget to watch

THE GAG AD AT LEFT IS REPRINTED FROM THE NEWSLETTER OF THE "NOVA SCIENCE FICTION SOCIETY" OF THE UNIVERSITY OF MIAMI, MIKE McKENNEY, EDITOR.

Dear Jim:

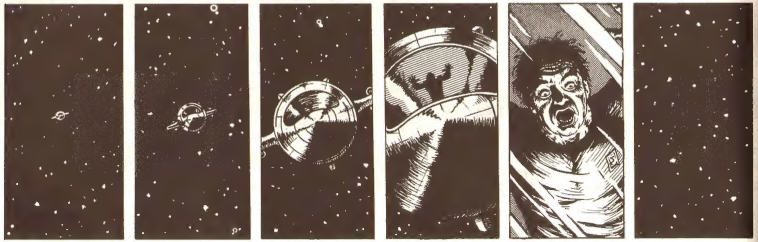
Just a couple of words on your latest issue of RBCC. The cover was really fantastic. Steve Fabian should really be satisfied with his career as a fantasy artist. If Steve gets half as much pleasure illustrating his superb pieces as I enjoy looking at them he should really feel fulfilled as an individual.

It also amazes me how you people can put together a magazine like RBCC every six weeks and still maintain a consistency which captures my interest. I guess you guys are just dedicated. Well guys hang in there because I really enjoy your "mag".

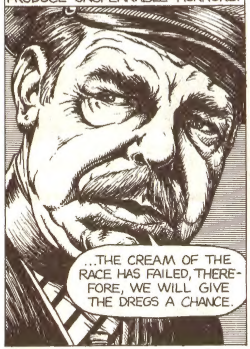
S. Bycko
841 N.W. 9th
Moore, Okla. 73160

SUBJECTIVITY

COPYRIGHT 1966 BY NORMAN SPINRAD ADAPTED BY JAMES VAN HISE ART BY KERRY GAMMILL

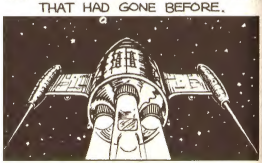


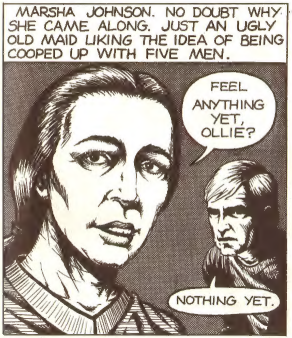
MONOMANIA HAD PRODUCED GREAT THINGS IN THE FORM OF A 5/8 DRIVE. IT NOW PROCEEDED TO PRODUCE UNSPEAKABLE HORRORS.

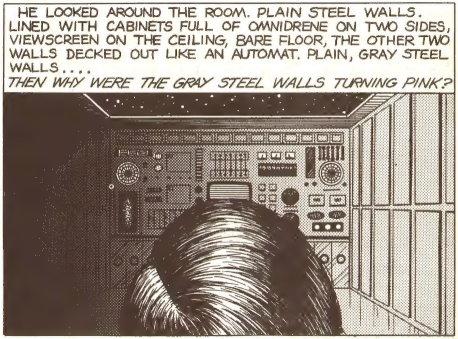


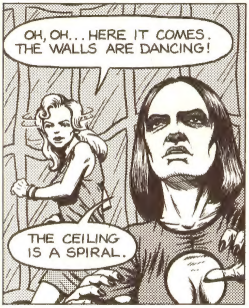
In part one we were shown an Earth in the not too distant future in which the planets and moons in our solar system had been colonized. Following this, Man had turned his attention to the stars and run into a stone wall. A faster than light was finally considered an impossibility, and so it was given up. But the Solar Government did not give up so easily, especially in light of the signs of racial claustrophobia which were gripping mankind. Therefore, the Solar Government took a slightly different point of view towards intersteller travel. Man must go to the stars. Period. Therefore man will go to the stars. A drive was developed to propel a spaceship at half the speed of light and a ship was built around it, outfitted with every conceivable safety device and a crew of ten carefully psyched, screened and trained near-Supermen. The ship was launched on a sixteen year round trip to centaurus. It never came back. Two years out, the ten near-Supermen became ten raving maniacs. But the Solar Government did not give up. The next ship had five near-Supermen and five near-Superwomen...and lasted a year and a half. The third ship with ten bona-fide Supermen stayed sane for nearly three years. A mixed crew of Supermen and women only lasted two years. But the Solar Government would not give up. Since the cream of the race had failed, they gave the dregs a chance. But ships manned by homosexuals, lesbians, schizophrenics, catatonics, paranoids, sadists and masachists all went mad. With ship #13 they tried something different. The crew of ship #13 would attempt to cope with the terrible reality of intersteller space by denying that reality with a new hallucinogen known as Omnidrene. At the end of part one the ship had left our solar system and the mixed crew of social misfits, seemingly headed by Oliver Brunei, had just taken their first capsule of Omnidrene.

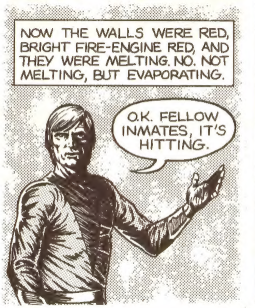
MAYBE IT WAS BECAUSE THIRTEEN WAS STILL A MYSTICAL NUMBER, OR MAYBE IT WAS MERELY THAT THE SOLAR GOVERNMENT WAS RUNNING OUT OF IDEAS. AT ANY RATE, SHIP NUMBER THIRTEEN WAS THE LONGEST SHOT OF ALL, WHICH IS SAYING A LOT CONSIDERING ALL THAT HAD GONE BEFORE.




MARSHA JOHNSON. NO DOUBT WHY SHE CAME ALONG. JUST AN UGLY OLD MAID LIKING THE IDEA OF BEING COOPED UP WITH FIVE MEN.
FEEL ANYTHING YET, OLLIE?
NOTHING YET.


HE LOOKED AROUND THE ROOM. PLAIN STEEL WALLS. LINED WITH CABINETS FULL OF OMNIDRENE ON TWO SIDES, VIEWSCREEN ON THE CEILING, BARE FLOOR, THE OTHER TWO WALLS DECKED OUT LIKE AN AUTOMAT. PLAIN, GRAY STEEL WALLS....
THEN WHY WERE THE GRAY STEEL WALLS TURNING PINK?


OH, OH... HERE IT COMES. THE WALLS ARE DANCING!
THE CEILING IS A SPIRAL.

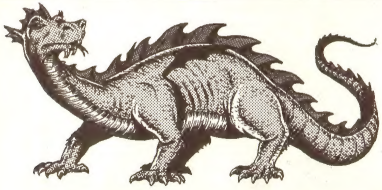

NOW THE WALLS WERE RED, BRIGHT FIRE-ENGINE RED, AND THEY WERE MELTING. NO. NOT MELTING, BUT EVAPORATING.
O.K. FELLOW INMATES, IT'S HITTING.

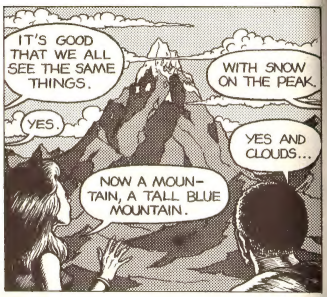
LIKE CRYSTAL IT IS, LIKE JADE AS TRANSPARENT AS CRYSTAL.

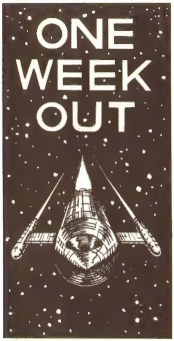
O.K., NOW SOMEONE ELSE TELL WHAT THEY SEE.
A LIZARD.
A LIZARD?

NO, A DRAGON. A GREEN DRAGON WITH A FORKED RED TONGUE.
HE IS TOTALLY OBLIVIOUS TO US.
HE HAS LITTLE USELESS WINGS.

BRUNEI SAW THE DRAGON. IT WAS FIVE FEET LONG, GREEN AND SCALY. IT WAS A CONVENTIONAL DRAGON, EXCEPT FOR THE MOST BOVINE EXPRESSION IN IT'S EYES. YES, HE THOUGHT, THE DRAGON IS HERE. BUT THE GREATER PART OF HIM KNEW THAT IT WAS AN ILLUSION. HOW LONG WOULD THIS GO ON?

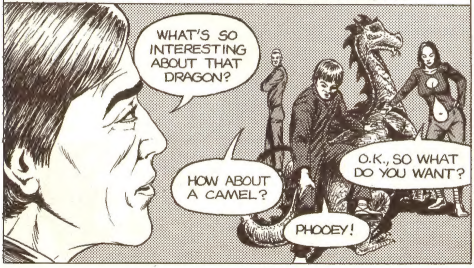


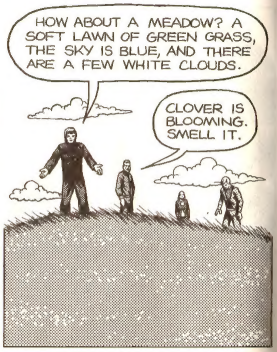




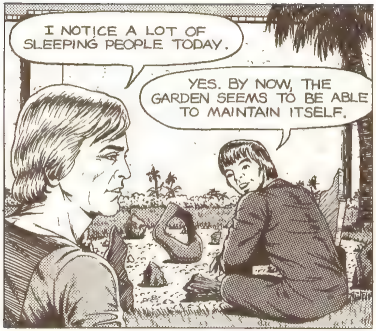
OLIVER BRUNEI STEPPED INTO THE COMMON ROOM. LIN PEY, VERA, AND LAZAR WERE SITTING TOGETHER, ON WHAT APPEARED TO BE A HUGE PURPLE TOADSTOOL. BUT THAT'S **MY** HALLUCINATION, THOUGHT BRUNEI. AT LEAST, I **THINK** IT IS.

BRUNEI THOUGHT OF THE DRAGON FOR A MOMENT. THE TOADSTOOL DISAPPEARED AND THE BY-NOW-FAMILIAR BOVINE DRAGON TOOK IT'S PLACE. IN THE LAST FEW DAYS THEY HAD DISCOVERED THAT IF ANY TWO OF THEM CONCENTRATED ON SOMETHING LONG ENOUGH TO "MATERIALIZE" IT, ANYONE ELSE WHO WANTED TO COULD SEE IT IN A MOMENT.

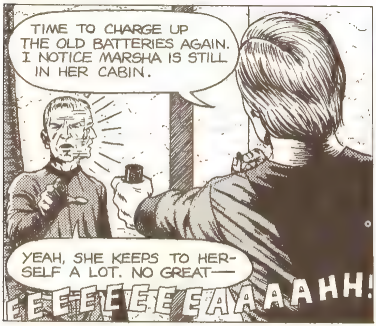


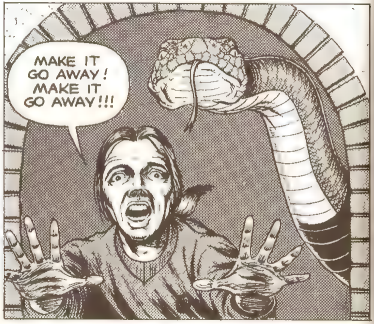


BRUNEI RECLINED IN THE SOFT GRASS. THE SMELL OF EARTH BENEATH HIM WAS WARM AND MOIST. AND A FEW APPLE TREES HERE AND THERE, HE SAID, AND THERE WAS SHADE.
LOOK OVER THE HILL!...THERE'S THE DRAGON!
WILL YOU PLEASE GET RID OF THAT DRAGON!
O.K., OLLIE, O.K.
ONE MONTH OUT
GET OUT OF THE WAY!
THAT WASN'T VERY NICE, OLLIE.
THIS SHIP IS GETTING CLUTTERED UP WITH EVERYBODY'S HALLUCINATIONS. EVER SINCE... WHEN WAS IT, A WEEK AGO?... EVER SINCE WE'VE BEEN ABLE TO CONJURE 'EM UP BY OURSELVES AND MAKE EVERYONE ELSE SEE 'EM!
WHY DON'T WE GET TOGETHER?
SURE. WE CAN HAVE WHATEVER WE WANT IN OUR CABINS, BUT LET'S MAKE SOME SENSE OF THE COMMON ROOM.
GOOD IDEA. I'LL CALL THE OTHERS.
YOU MEAN WE SHOULD MAKE IT THE SAME FOR ALL OF US?
THREE MONTHS OUT
BRUNEI STEPPED THROUGH THE STUCCOED PORTAL, AND INTO THE CENTRAL SPANISH GARDEN. HE NOTICED THAT THE SKY WAS BLUE, WITH A FEW FLEECY WHITE CLOUDS.
BUT THEN THE WEATHER WAS ALWAYS GOOD. THEY HAD AGREED ON IT.
THE GARDEN HAD BEEN A GOOD COMPROMISE, THOUGHT BRUNEI. SOMETHING FOR EVERYONE. FRESH AIR AND SUNSHINE, BUT ALSO MENTAL SECURITY OFFERED BY THE WALL, WHICH ALSO PROVIDED SHADE FOR THOSE WHO WANTED IT. A FOUNTAIN, A FEW PALM TREES, GRASS, FLOWERS, EVEN THE LITTLE FORMAL JAPANESE ROCK GARDEN THAT LIN PEY HAD INSISTED ON.


I NOTICE A LOT OF SLEEPING PEOPLE TODAY.
YES. BY NOW, THE GARDEN SEEMS TO BE ABLE TO MAINTAIN ITSELF.

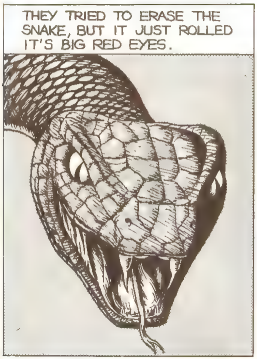
YOU THINK IT HAS A SEPARATE EXISTENCE?
OF COURSE NOT. OUR SUBCONSCIOUS MINDS ARE MAINTAINING IT. IT'S PROBABLY HERE WHEN WE'RE ALL ASLEEP.
NO WAY OF TELLING THAT. BESIDES, HOW CAN IT EXIST WHEN WE'RE ASLEEP WHEN IT DOESN'T REALLY EXIST TO BEGIN WITH?
SEMANTICS, OLLIE, SEMANTICS.

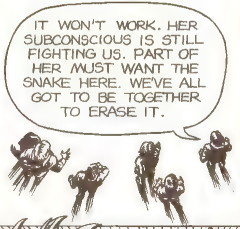

TIME TO CHARGE UP THE OLD BATTERIES AGAIN. I NOTICE MARSHA IS STILL IN HER CABIN.
YEAH, SHE KEEPS TO HERSELF A LOT. NO GREAT—
EEEEEEEEEEAAAAHH!

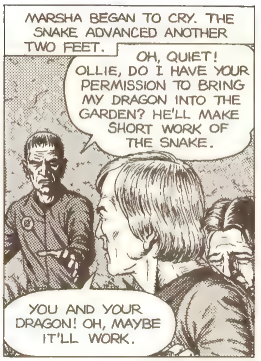

MAKE IT GO AWAY! MAKE IT GO AWAY!!!

I THOUGHT WE AGREED TO LEAVE OUR PRIVATE HALLUCINATIONS IN OUR CABINS!
I TRIED! I TRIED! I DON'T WANT IT AROUND, BUT IT WON'T GO AWAY! DO SOMETHING!

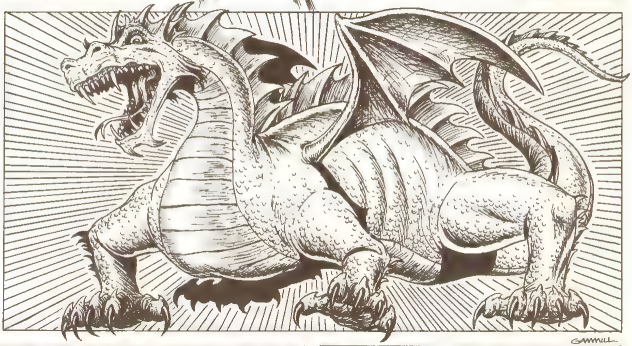
TEN FEET OF SNAKE HAD ALREADY ENTERED THE GARDEN. THE THING SEEMED ENDLESS.
TAKE IT EASY! LET'S ALL CONCENTRATE AND THINK IT AWAY!

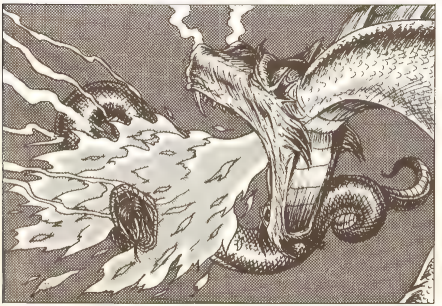



IT WON'T WORK. HER SUBCONSCIOUS IS STILL FIGHTING US. PART OF HER MUST WANT THE SNAKE HERE. WE'VE ALL GOT TO BE TOGETHER TO ERASE IT.


MARSHA BEGAN TO CRY. THE SNAKE ADVANCED ANOTHER TWO FEET.
OH, QUIET! OLLIE, DO I HAVE YOUR PERMISSION TO BRING MY DRAGON INTO THE GARDEN? HE'LL MAKE SHORT WORK OF THE SNAKE.
YOU AND YOUR DRAGON! OH, MAYBE IT'LL WORK.

INSTANTLY, THE GREEN DRAGON WAS IN THE GARDEN. BUT IT WAS NO LONGER FIVE FEET LONG AND BOVINE. IT WAS A GOOD **TWELVE** FEET LONG WITH COLD REPTILIAN EYES AND BIG YELLOW FANGS.



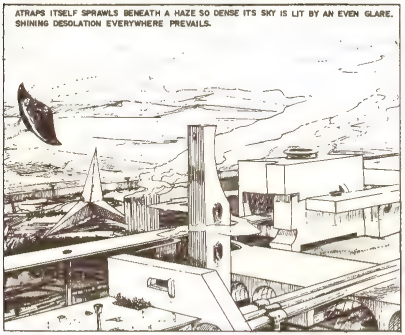


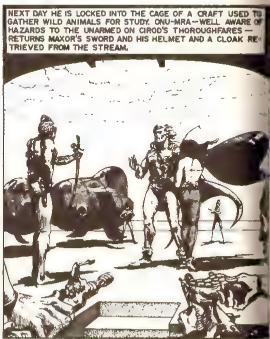
NEXT ISSUE: INCREDIBLE HORRORS!!

MAXOR OF CIROD

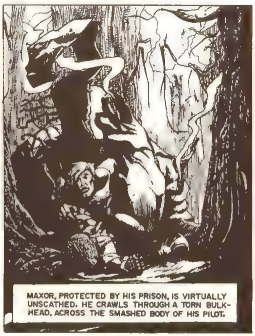
by JOHN ADKINS RICHARDSON

IN PART ONE WE WERE INTRODUCED TO MAXOR, SWORDSMAN OF THE PLANET CIROD. MAXOR IS BODY-GUARD AND LOVER TO THE PRINCESS AVLUV, BUT WHEN SHE IS KIDNAPPED WHILE UNDER MAXOR'S CARE, HER FATHER BANISHES HIM, ALTHOUGH MAXOR PROMISES TO FIND AVLUV AND RETURN. MAXOR SETS OUT FOR THE CITY-STATE OF ATRAPS, AS IT WAS THEIR ADVANCED DEVICES WHICH MANAGED TO SPIRIT THE PRINCESS AWAY. MAXOR IS TOO SUCCESSFUL AND IS CAPTURED BY THE ATRAPSIANS.

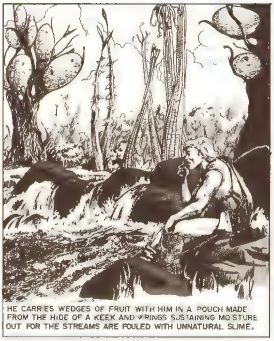



NEXT DAY HE IS LOCKED INTO THE CAGE OF A CRAFT USED TO GATHER WILD ANIMALS FOR STUDY. ONU-MRA—WELL AWARE OF HAZARDS TO THE UNARMED ON CIROD'S THOROUGHFARES—RETURNS MAXOR'S SWORD AND HIS HELMET AND A CLOAK RETRIEVED FROM THE STREAM.

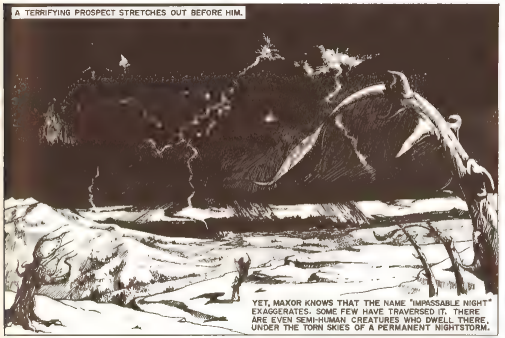
MAXOR DISCOVERS THAT THE PRINCESS WAS NOT CAPTURED TO HOLD FOR RANSOM, BUT RATHER TO HELP PROPOGATE THE ATRAPSIANS WHO CANNOT REPRODUCE NORMAL CHILDREN OF THEIR OWN. MAXOR IS HORRIFIED AND ATTEMPTS TO ESCAPE, BUT HE IS FOILED BY HIS MISSHAPEN COMPANION, ULGAR, WHO WANTS TO TRADE HIS TWISTED BODY FOR ONE SUCH AS THE GLEAMING HALF MAN - HALF METAL ATRAPSIANS. MAXOR IS REUNITED WITH AVLUV, BUT ONLY BRIEFLY AS ULGAR CONVINCES THEIR CAPTORS THAT THEY COULD RANSOM AVLUV FOR MANY MORE YOUTHS AND THUS MAXOR IS SENT BACK TO HIS KINGDOM TO CONVEY THE MESSAGE, BUT MISHAP STRIKES AND HIS CRAFT CRASHES IN THE DREAD "ZONE OF DARKNESS." NOW ON TO PART FOUR!

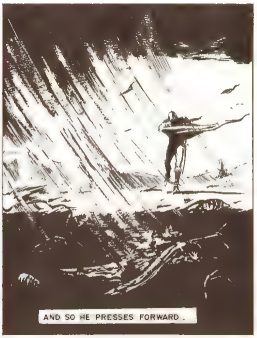

MAXOR, PROTECTED BY HIS PRISON, IS VIRTUALLY UNSCATHED. HE CRAWLS THROUGH A TORN BULKHEAD, ACROSS THE SMASHED BODY OF HIS PILOT.

BY THE SECOND DAY HE HAS LEFT THE POISONING VAPORS OF ATRAPS BEHIND. THE CYTOSPORES ARE FULL AND HEALTHY; ONE MAY EAT OF THEM.


HE CARRIES WEDGES OF FRUIT WITH HIM IN A POUCH MADE FROM THE HIDE OF A KEEK AND DRINKS SUSTAINING MOISTURE OUT FOR THE STREAMS ARE FOULED WITH UNNATURAL SLIME.

ON THE THIRD DAY TOWERING THUNDERHEADS ANNOUNCE THE IMMINENCE OF THE DARK ZONE.


A TERRIFYING PROSPECT STRETCHES OUT BEFORE HIM.
YET, MAXOR KNOWS THAT THE NAME "IMPASSABLE NIGHT" EXAGGERATES. SOME FEW HAVE TRAVERSED IT. THERE ARE EVEN SEMI-HUMAN CREATURES WHO DWELL THERE, UNDER THE TORN SKIES OF A PERMANENT NIGHTSTORM.

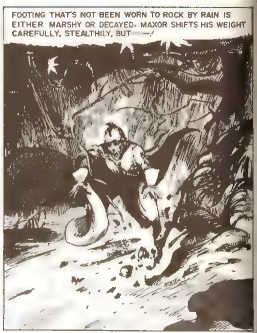

AND SO HE PRESSES FORWARD.

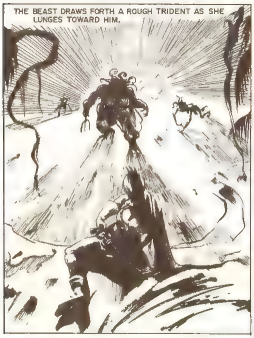
AGAINST WINDS THAT LASH BITS FROM HIS CLOAK.

MORE THAN ONCE HE WITNESSES A SCENE OF FANTASTIC CARNAGE.

THEN, SUDDENLY, THE WAN FLICKER OF A FIRELIGHT.

THOUGH MANY FIRES ARE SET BY LIGHTNING STRIKES, MOST SMOLDER AND DIE OUT IN THE DISMAL WETNESS, BUT HERE ONE GUTTERS IN A FALLEN TREE. CROUCHED NEAR UNACCUSTOMED WARMTH, AN OGROG FEEDS HER YOUNG.


FOOTING THAT'S NOT BEEN WORN TO ROCK BY RAIN IS EITHER MARSHY OR DECAYED. MAXOR SHIFTS HIS WEIGHT CAREFULLY, STEALTHILY, BUT —/


THE BEAST DRAWS FORTH A ROUGH TRIDENT AS SHE LUNGES TOWARD HIM.

MAXOR IS BY FAR THE QUICKER.

HE TRIPS THE WEAPON FROM HER GRASP AS TENTACLE-TRESSES SEIZE HIS LEFT ARM.

AND THE LITTER POUNCE ON HIS BACK.

A WARRIOR'S INSTINCT AND HIS ARMOR ARE ALL THAT SAVE HIM NOW.

THE MONSTER WHIMPERS, AS IF TO BEG FOR LIFE. HER OFFSPRING ALSO WHINE.... ONE OFFERS AN UNEATEN DELICACY.

THEIR SAVAGERY IS DROWNED IN FEAR OF THE HUMAN MASTER. MAXOR TREATS THE BEASTS AS PETS. WARILY, HE BANDAGES THE MOTHER'S WOUNDS...

AND REALIZES THIS CAPE IS NOT HIS OWN. ITS WARP IS SHOT WITH STRANDS OF XELFITE—THE SEMI-PRECIOUS METAL THAT ADDS TO HIS ARMOR AND HIS BLADE THE PLIANCY OF REED.

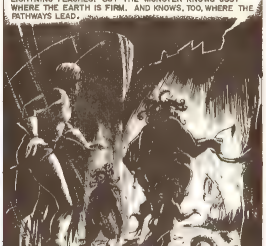
"MORE OF ATRAPS' SORCERY!" HE THINKS.

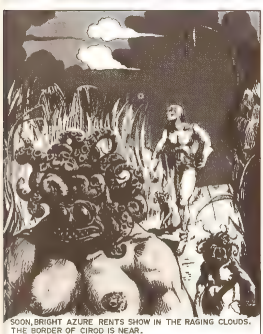
OF OTHER ACCOUTREMENT ONLY THE HELMET HAS BEEN TAMPERED WITH. UNDER ITS LINING HIDE TINY, WINKING BUTTONS.

MAXOR HAS THE EERIE SENSATION THAT HE IS WATCHED.

DISCARDING THE HELM AND WHAT REMAINS OF THE CLOAK, HE CONVEYS — BY SIGNS — THAT THE OGROS IS TO TAKE HIM TOWARDS CIROD.

THEY SET OFF IN SINGLE FILE, IT IS NOT EASY FOR MAXOR TO FOLLOW IN TENEBROUS GLOOM LIT BY INTERMITTENT LIGHTNING FLASHES. BUT THE MONSTER KNOWS JUST WHERE THE EARTH IS FIRM. AND KNOWS, TOO, WHERE THE PATHWAYS LEAD.

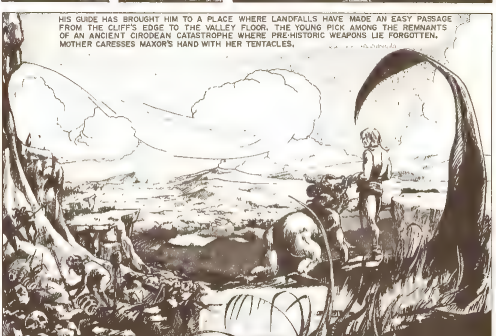




SOON, BRIGHT AZURE RENTS SHOW IN THE RAGING CLOUDS. THE BORDER OF CIROD IS NEAR.

HIS GUIDE HAS BROUGHT HIM TO A PLACE WHERE LANDFALLS HAVE MADE AN EASY PASSAGE FROM THE CLIFF'S EDGE TO THE VALLEY FLOOR. THE YOUNG PICK AMONG THE REMNANTS OF AN ANCIENT CIRODEAN CATASTROPHE WHERE PRE-HISTORIC WEAPONS LIE FORGOTTEN.

MOTHER CARESSES MAXOR'S HAND WITH HER TENTACLES.

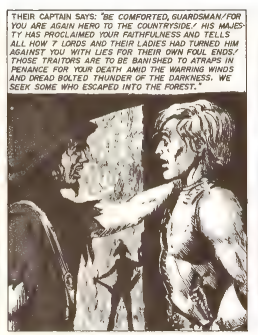


AS SWIFTLY AS POSSIBLE, HE CLIMBS DOWN THROUGH TUMBLED ROCKS. AT HIS BACK LONG THUNDER ROLLS AND GUSTS OF CHILL RAIN SWEEP THE BRUTES WHO LOOK INTO BRIGHTNESS THEY CAN SCARCELY BEAR.

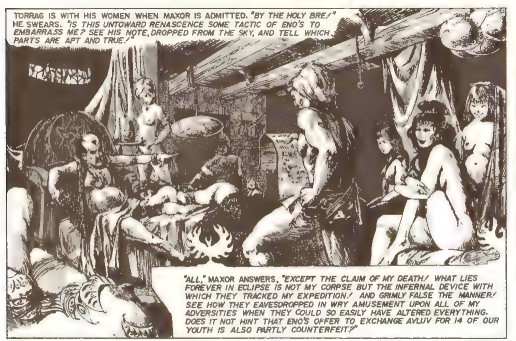
FAR LATER IN THE DAY MAXOR GAINS A MAIN ROAD TO CIROD. AT THE STAIRS TO THE CITY HIGHWAY HE SURPRISES A TROOP OF FOREST RANGERS. THE SNAP OF BOLTS DRAWN FILLS THE AIR.

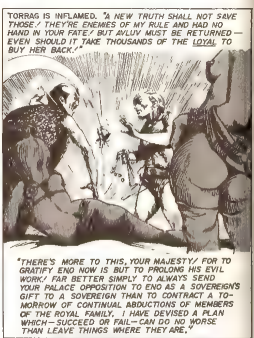
HE CALLS: *"DO NOT MURDER YOUR PRINCESS' FUTURE IN THE MIDDLE OF MY WORDS! FOR AS YOUR PRISONER I MAY YET SAVE HER. BEAR ME TO TORRAG! AND, SHOULD MY RESTRAINT GIVE AVUUV LIBERTY, YOU'LL BE MORE REWARDED THAN FOR MY DUMB CORPSE!"*

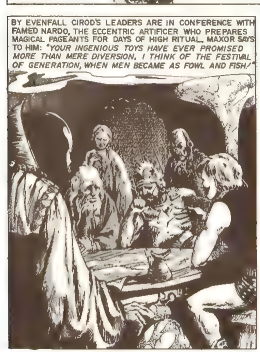
SOMEONE WHOOPS, "IT'S MAXOR, ALIVE!" AND A GREAT CHEER GOES UP FROM ALL OF THE MEN.


THEIR CAPTAIN SAYS: "BE COMFORTED, GUARDSMAN/FOR YOU ARE AGAIN HERS TO THE COUNTRYSIDE./ HIS MAJESTY HAS PROCLAIMED YOUR FAITHFULNESS AND TELLS ALL HOW T' LORDS AND THEIR LADIES HAD TURNED HIM AGAINST YOU WITH LIES FOR THEIR OWN FOUL ENDS./ THOSE TRAITORS ARE TO BE BANISHED TO ATRAPS IN PENANCE FOR YOUR DEATH AMID THE WARRING WINDS AND DREAD BOLTED THUNDER OF THE DARKNESS. WE SEEK SOME WHO ESCAPED INTO THE FOREST."

"AND FROM WHENCE COMES NEWS OF MY TRAVAILS IN THE ZONE OF DARKNESS?"
"FROM ATRAPS ITSELF, SO RUMOR HAS IT./ BUT UNDISTINGUISHED MOUTHS DO NOT TROUBLE WITH DISTINCTIONS; SURELY, THE RULER WILL GIVE YOU REPORT."
"NO DOUBT./ AND YET," HIS MUSING IS LOST IN THE RUMBLE OF WHEELS ON THE STONE HIGHWAY THAT IS STRUNG OUT AMONG THE TOWERS OF GROD.

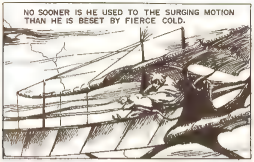

TORRAG IS WITH HIS WOMEN WHEN MAXOR IS ADMITTED. "BY THE HOLY BIRE/" HE SWEARS. "IS THIS UNTOWARD RENASCENCE SOME TACTIC OF ENO'S TO EMBARRASS ME? SEE HIS NOTE, DROPPED FROM THE SKY, AND TELL WHICH PARTS ARE APT AND TRUE/"
"ALL," MAXOR ANSWERS, "EXCEPT THE CLAIM OF MY DEATH/ WHAT LIES FOREVER IN ECLIPSE IS NOT MY CORPSE BUT THE INFERNAL DEVICE WITH WHICH THEY TRACKED MY EXPEDITION/ AND GRIMLY FALSE THE MANNER/ SEE HOW THEY EAVESDROPPED IN WRY AMUSEMENT UPON ALL OF MY ADVERSITIES WHEN THEY COULD SO EASILY HAVE ALTERED EVERYTHING. DOES IT NOT HINT THAT ENO'S OFFER TO EXCHANGE AVLUV FOR 14 OF OUR YOUTH IS ALSO PARTLY COUNTERFEIT?"

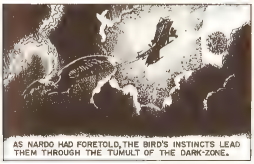

TORRAG IS INFLAMED. "A NEW TRUTH SHALL NOT SAVE THOSE/ THEY'RE ENEMIES OF MY RULE AND HAD NO HAND IN YOUR FATE/ BUT AVLUV MUST BE RETURNED— EVEN SHOULD IT TAKE THOUSANDS OF THE LOYAL TO BUY HER BACK."
"THERE'S MORE TO THIS, YOUR MAJESTY/ FOR TO GRATIFY ENO NOW IS BUT TO PROLONG HIS EVIL WORK/ FAR BETTER SIMPLY TO ALWAYS SEND YOUR PALACE OPPOSITION TO ENO AS A SOVEREIGN'S GIFT TO A SOVEREIGN THAN TO CONTRACT A TOMORROW OF CONTINUAL ABDUCTIONS OF MEMBERS OF THE ROYAL FAMILY. I HAVE DEVISED A PLAN WHICH—SUCCEED OR FAIL—CAN DO NO WORSE THAN LEAVE THINGS WHERE THEY ARE."

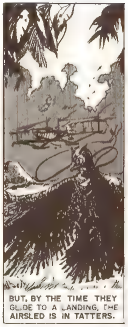

BY EVENFALL GROD'S LEADERS ARE IN CONFERENCE WITH FAMED NARDO, THE ECCENTRIC ARTIFICER WHO PREPARES MAGICAL PAGEANTS FOR DAYS OF HIGH RITUAL. MAXOR SAYS TO HIM: "YOUR INGENIOUS TOYS HAVE EVER PROMISED MORE THAN MERE DIVERSION, I THINK OF THE FESTIVAL OF GENERATION, WHEN MEN BECAME AS FOWL AND FISH."

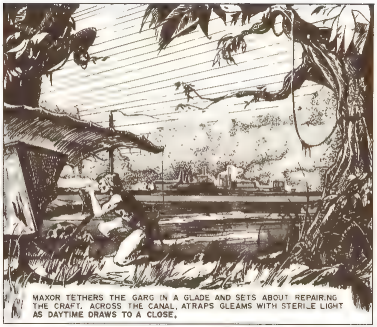
AT SUNRISE HE STANDS ON THE ROOFTOP OF NARDO'S WORKSHOP WHERE IS KEPT WHAT THE INVENTOR CALLS AN "AIRSLED" AND ITS GARGSFOWL STEED. THE OTHER EQUIPMENT IS ON BOARD.

UNDIVULGED TERROR RISES AGAINST HIS THROAT AS THE CRAFT IS DRAWN INTO THE SKY. HE SETS HIS JAW AND MOUNTS HIGHER, AND HIGHER STILL.





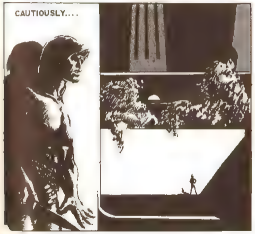



MAXOR TETHERS THE GARG IN A GLADE AND SETS ABOUT REPAIRING THE CRAFT. ACROSS THE CANAL, ATRAPS GLEAMS WITH STERILE LIGHT AS DAYTIME DRAWS TO A CLOSE.

WHEN DARK HAS SETTLED, MAXOR REMOVES HIS ARMOR, PLACING OVER HIS HEAD A SACK MADE FROM MEMBRANE OF THE SAME FISH WHOSE FINS HE HAS STRAPPED ON HIS FEET.

THE SCREW MECHANISM PULLS HIM ALONG AND ALSO PUMPS AIR FROM THE SURFACE THROUGH A TUBE INTO HIS MASK. FORTUNATELY, THE TUBES FROM THE SETTLING POOLS OPEN DIRECTLY INTO THE CANAL.

ACROSS THE TERRACED CITYSCAPE, HE SEES THE LIGHT SHINING FROM AVLUV'S PRISON WINDOW. FROM IT— AND FROM THE CAGE SHIP— MAXOR HAD STUDIED, THEN MEMORIZED, ALL OF THE ROUTE HE WILL HAVE TO KNOW.



CONTINUED NEXT ISSUE...

LOOKOUT LEE! IT'S AN E.C. WEED MONSTER FROM OUTER SPACE!
by: Dan Rosa
GOLDEN-AGE COMIC CONSULTANTS: RAY MILLER! JERRY BAILS! M.C. GOODWIN

"There is nothing wrong with your Rocket's Blast Comicollector. Do not attempt to adjust your intelligence quotient. I am controlling transmission. I will control the typos. I will control the illos. I can change the focus to a mild inaccuracy, or sharpen it to a Drastic Fubar. For the next hour (or 7¢ seconds for Evelyn Woods fans) sit quietly, and I will control all that you see & read, whether you like it or not. You are about to participate in a great waste of time. You are about to experience the awe-ful boredom which reaches from the inner-INFORMATION to...

(spooky music up full)...the Outer CENTER!!!

COMIC BOOK HALL of FAME

John Cornelle wants to nominate two choice choices: DONALD DUCK FOUR COLOR #62("Frozen Gold") & WEIRD SCIENCE-FANTASY #23.

Joe Gulick, a man after my own lil' duck heart, names UNCLE $CROOGE #20("City of Golden Roofs"), UB & COLOR #386("Only a Poor Old Man"), & UB #24 ("24 Carat Moon").

Tom Stein pinpoints FANTASTIC 4 #40, especially the scene of the Thing lumbering toward Dr.Doom despite the doctor's energy blasts.

Don Fortier's all-time favorite is AVENGERS #97.

And John Pierce sez he likes a good duck now & then, but leave us not forget classics like CAPT.MARVEL #43, CM STORYBOOK #3 and the entire "Mr.Mind" serial in CAPT.MARVEL #22-46 (though that's a bit much for being an "all-time favorite SINGLE comic issue").

My oh-so-accurate memory told me that (probably because it was a cover story) that ADVENTURE #255 was the first appearance of Red Kryptonite. Bob Overstreet lists ADV.#255 as the first appearance of Red Kryptonite. Even the DC editors recently stated that ADV. #255 was the first appearance of Red K. Apparently, F.W.Marshall was the only hoomin bean that was cognoscente(as we say Inna' trade) of the fact that ADV.#252 was the first appearance of Red K, described therein as "a refined alloy of regular kryptonite(from another dimension) which has ten times the radiation power of ordinary kryptonite".

Ol' Baxter Clifford clues me in that TINT TOT #1 was the first EC comic that predated my LAND OF THE LOST #1 by several months. Baxter also tells me that the very first comic fanzine (again predating the one I'd mentioned by several time continuums) was THE STORY OF SUPERMAN, Summer 1952, by Ted White, Ron Graham & Eldon Everett.

Last issue I gave an equation for calculating the whole-number of a WALT DISNEY'S COMICS & STORIES issue, working from the volume number. It was pointed out to me that it might also be useful to be able to calculate a WDC&S # from the month & year (in other words, determine the # of an issue you don't have). Irrg Kalseth sends me this equation: WDC&S#= (12(Y-40))+M-9 ; M = # of month, Y = last two digits in year. The basis for the axiom stems from the fact that WDC&S #1 was dated Oct.,1940, or 9/40. At any rate, to use my favorite date as an example:

June 1951: M=6, Y=51; WDC&S#=(12(51-40))+6-9 = #129.

An explanation of the remark in the Price Guide about the Bilbo & Lang MICKEY MOUSE BOOK having the"origin of Mickey Mouse" comes from none other than John Fawcett; and it was an origin story, although I'd hate to think of it as an official version. It seems that up in Mouse Fairyland there was this one little trouble-making punk named "Mouse #13". The Mouse King kicked #13 off the Mouse Cloud and he fell down to Earth, rebounded off of an airplane & a tree, and dropped down Walter Eliss Disney's chimney. Inna' Walt found #13 and decided to make a movie star out of him, but first a new name would be needed for #13. Since #13 once ate some green cheese, and green is Irish, and Mickey is an Irish name, Walter naturally named #13 Mickey and then adopted him, making him Mickey Mouse Disney. By this logic, it is fortunate that #13 never ate regular Yellow cheese, or we'd probably be watching "The Hashimoto Mouse Club" on TV.

Paul Lewis names another here-to-fore-unpublished "golden age" DC strip: WONDER WOMAN #196 featured "The Stormy Menace of Goblin Head Rock" which had been drawn back inna' old days. Also, ADVENTURE #118 featured a Dr.Mid-Nite strip that was penciled inna' old days and recently inked by Sal Amendola.

Larry Charet caught one Wayne Boring issue that I didn't list last time: SUPERMAN #155. Larry also mentions that Stan Kaye was a Boring inker...which is strange, since Stan had always spoken highly of Larry.

David Burd, in reference to a question last issue, tells me that there were 102 5¢ minute animated "Tintin" cartoons produced by the French firm of Tele-Hachette in 1961-66. So there.

DRASTIC FUBAR! This was actually just a typo (no kiddin', really! Gimme' a break!).But the non-existant issues of SUPER DC GIANT were #1-12, NOT #1-20! My most sincere apologies to #13-20.

And now we're off...or at least I'm off, & always have been a lil'.

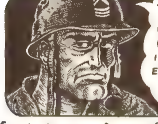
JOE GULICK -- Jubbock Texas.
WOULD YOU PLEASE TELL US WHICH ISSUES OF EACH SUPERMAN-FAMILY TITLE WERE EDITED BY MORT WEISINGER???

If I'm to believe the credits listed with the inside-front-bottom-cover indicia, these are the exact Superman-family issues edited by our boy Mort:
SUPERMAN #128-231, ACTION #250-392, SUPERBOY #71-185, ADVENTURE #258-396, JIMMY OLSEN #35-132, LOIS LANE #8-10h, and WORLD'S FINEST #111-196. Mort assumed editorship of these titles at different times, but his editorship of Superman-and-his-friends covers roughly 1959-1970...except WORLD'S FINEST, which he didn't glom onto until 1964.

OTHER THAN $CROOGE, GLADSTONE & GYRO, WHICH RECURRING DUCK CHARACTERS DID BARKS CREATE???

(Heavens to Disney, I hope I don't sniff this'n!) Carl Barks did create $crooge McDuck, Gladstone Gander, and Gyro Gearloose. The only other recurring duck character Barks created was Carl's most fertile mind were the evil Magica DeSpell and the world's 2nd richest duck (and my all-time favorite villain) the great Flintheart Glomgold! Barks did not create Gramma Duck...I believe she was invented by Al Taliaferro for the "Donald Duck" dailies. Daisy, of course, (like Huey Dewey & Louie) first appeared in old Donald Duck cartoons of the '30s. But then there's Daisy's nieces April May & June; they might have been created by Barks - I'll just hafta' watch for their first appearances as I progress with my endless WDC&S index (back yonder in the index section).

IN DISNEY'S "3 LITTLE PIGS", THE PRACTICAL ONE WAS NAMED "PRACTICAL". WHAT WERE THE NAMES OF THE OTHER TWO??


...I'M THE ROCK OF EASY CA
YEAH... I WUZ IN TH' BIG WAR.
DOUBLE-YOU DOUBLE-YOU TWO. AN'
BROTHER-- IT WUZ NO PICNIC!
IT WUZZA DAMN LONG FIGHT..
ESPESHULLY FER TH' ROCK.
HELL... I BEEN FIGHTIN'
IT FOR 17 YEARS!

Comic Cavalcade

As practical as Practical was, not even HE could determine which of his brothers was which...and simply addressed each of them as "brother". Very impractical, wot?

WOULD YOU INDEX ALL THE NIECES & NEPHEWS OF FUNNY ANIMALS??? DID ANY FUNNY ANIMALS HAVE THEIR OWN KIDS???!

I'm not the funny animal expert I'd like to be; I can name all the obvious entries in the list, but I'll be expecting some succor from John Fishel or elsewhere. Oswald Rabbit:
Donald Duck: Huey, Dewey & Louie. Floyd & Lloyd.
Daisy Duck: April, May & June.
Mickey Mouse: Morty & Ferdy. Felix the Cat:
Goofy: Gilbert, & some one-shots. Inky & Dinky.
Woody Woodpecker: Knothead & Splinter.

MIKE FRANCE -- Winter Haven, Florida.
CAN YOU INDEX ALL THE COMIC APPEARANCES OF "DOC SAVAGE"???

Clark Savage Jr. appeared in the following: Street & Smith-SHADOW v1,#1,2; v3,#10 to v9,#5 (that's #31-101)EXCEPT v5 #5, v6 #10-12, & v8 #1. (March 1940 - Aug.'49).
DOC SAVAGE v1 #1 to v2 #8 (#1-20)(May'40 - Oct.'43).
SUPERSNIPE #9 (June'43). DOC SAVAGE #1 (Nov.'66)Gold Key.
Plus Marvel's DOC SAVAGE #1-8, DD magazine #1-date, and GIANT-SIZE SPIDER-MAN #3.

COULD YOU LIST ALL OF THE "SPIRIT" REPRINTS???

Now I hope you don't mean strip by strip...that would entail a very large index; I'm assuming you mean where have "Spirit" reprints been featured. The answer to that is:
POLICE #11-102, SPIRIT #1-22, MODERN #1& 2 (Quality);
SPIRIT #1-5 (Fiction House); SPIRIT #1 & 2 (Harvey);
SPIRIT #1-date, SPIRIT SPECIAL, EERIE #5& & 55, HELP #13; plus SPIRIT #1 & 2 (underground) and 3 packets of "Spirit" section reprints, published (I believe) by Will Eisner himself. (And if that's true: Okay Eisner: Where's all the money I sent you, as did others, for the remainder of the "Spirit" reprint sections you promised!?)(I belive Mr.E has "spirited" away my money, to coin a phrase.)

JOHN PIERCE -- Columbus, Ohio.
WHEN DID THE LONE RANGER'S SHIRT CHANGE FROM RED TO BLUE???

Ot. Such questions! The Lone Ranger last sported a red shirt in THE LONE RANGER #36 in June 1951 (say, there's that nifty date again!). Hm. I'd like to make a stoopid crack about Mr. Red wanting his shirt with his fading blue pants, but I've already used that for Aquaman. Well, I could say that (for the benefit of our scientific community) the Litmus Ranger was exposed to a form of bivalent strongly basic metal oxide, and the low pH alkalinity changed his shirt from red to blue ...but we'd best not get too esoteric.

I RECALL A CHARACTER CALLED "SUPERDUCK" WHO SEEMED TO HAVE NOTHING SUPER EXCEPT A HOT-TEMPERED PUNCH. KNOW ANYTHING ABOUT HIM???

He appeared in SUPERDUCK #1-9& (1948-58) from Archie. From my childhood I recall he was reminiscent of Howard the Duck (or vice-versa) and had a nephew (back to by nephew-niece index) named something like Fauntleroy or Poindexter or sumpin'. Needless to say, SUPERDUCK is something I don't have a collection of right now!

JAKE OSTER -- Ridgefield Park, New Jersey.
PLEASE LIST THE ISSUES IN WHICH THE FOLLOWING DC WAR CHARACTERS HAVE APPEARED: SGT.ROCK, GUNNER & SARGE, CAPT.STORM, JOHNNY CLOUD, HAUNTED TANK, MLLE.MARIE, BIG AL-LITTLE AL, CHARLIE CIGAR, BABY DINO & UNIT 3???

I looked these up about 3:30 AM this morning, so I was too whot to check all the cameo appearances, but these characters' regular series were thus:
Sgt.Rock: OUR ARMY AT WAR #81-date; Gunner & Sarge: OUR FIGHTING FORCES #13,45-94 and #123-date; Capt.Storm: CAPT. STORM #1-16 and OFF #123-date; Johnny Cloud: ALL-AMERICAN MEN OF WAR #82-111,115-117 & OFF #123-date; Haunted Tank: G.I.COMBAT #67-date; Mlle.Marie:STAR SPANGLED WAR STORIES #5&-91; Big Al, Little Al & Charlie Cigar: G.I.COMBAT #83-86; Baby Dino (the baby flying dinosaur that aided the Suicide Squad in the War that Time Forgot): STAR SPANGLED WAR STORIES #117,118 & 120; and Unit 3: wotsa' Unit 3???? And while we're at it, here's an index to the remaining DC war series of note: Fighting Devil-Dog: OFF #95-98; Capt.Hunter: OFF #99-105; LA.Hunter & Wildcats: OFF #106-122; the War that Time Forgot (one of my favorite pieces of sheer nonsense): STAR SPANGLED WAR #90,92-137; Suicide Squad: SSWS #16-121,125-128; Enemy Ace: OFF #138-161; Unknown Soldier: SSWS #151-date; Losers: OFF #123-date.

PLEASE LIST THE SUPER-HERO AND ADVENTURE COMICS PUBLISHED BY DELL & GOLD KEY DURING THE '60S.

Okay, how shall I limit myself? I'll list only the comics that were a result of these comanies' own creativities (in other words, no TV or movie tade-offs of any sort) and I won't list any of the SF or spooky stuff anthologies. So the list would look like this: () = # of issues, if Gold Key (& Dell) discontinued.—
TARZAN (206), KORAK (45), Dr.Solar (27), TOTAL WAR/M.A.R.S. PATROL(10), JOHN CARTER(3), OWL(2), MIGHTY SAMSON(31), FANTASTIC VOYAGE OF SINBAD(2), CAPT.VENTURE & THE LAND BENEATH (17), BROS.OF THE SPEAR(17), FROMMEN(12), MAGNUS, DAGAR, DR.SPEKTOR, TRAGG, U.F.O., plus the comic with the longest official title in history: SPACE FAMILY STONE IN SPACE ON SPACE STATION ONE (which just edges out BLACKSTONE THE MAGICIAN DIRECTIVE FIGHTS CRIME and MARVEL'S SPACE-BORN SUPER-HERO CAPTAIN MARVEL). PLUS these Gold Key super-heroes: KING KONG, FLASH GORDON, BUCK ROGERS, DOC SAVAGE, G-8, THE ALIENS, TIGER GIRL, JET DREAM, FREEDOM AGENT, JOHN STEEL, & THE MICRONOTS. (Some of the above were '70s issues.)
Dell
KONA(21), TOKA(10), MAZA(9), SPACEMAN(10), BRAIN BOT(6), FLYING SAUCERS(5), VOYAGE TO THE DEEP(4), SUPER HEROES(4), WEREWOLF(3), FRANKENSTEIN(4), DRACULA(7), NUKLA(4), MYSTERIOUS ISLE(1), CHARLIE CHAN(2), DRIFT MARLO(2), KILLER QUEEN (1), NEUTRON(1), SHERLOCK HOLMES(2).
I think that's all. Though none of the above were any of the TV or movie adaptions, several were adaptions of newspaper strips or novels...no mo me.

JOHN FISHEL -- Jacobus, Pennsylvania.
WHAT IS THE DIFFERENCE BETWEEN THE STRIPS "CAPT.& THE KIDS" AND "THE KATZENJAMMER KIDS"???

Rudolph Dirks created "Katzenjammer Kids" for the NEW YORK JOURNAL in 1897; when Dirks decided he wanted a leave of absence in 1912, he was told that he'd hafte' first do a full year of "EK" in advance! The NEW YORK WORLD offered Dirks a new job, he took it, the JOURNAL sued & won...and in a compromise, the JOURNAL retained the rights to the title "Katzenjammer Kids", while Dirks was allowed to do the strip under a new title "Capt.& the Kids" for the WORLD. Meanwhile, back at the JOURNAL, later that same day, H.H.Knerr took over the "EK" strip, and later passed it on to Joe Musial.

GARTH WHETZEL -- Sharon, Pennsylvania.
THE ARTICLE ON HOWARD THE DUCK IN RBOC #12& MENTIONS A GOLD KEY "MICKEY MOUSE, SECRET AGENT" WHICH RAN 3 ISSUES, OVERSTREET DOESN'T LIST THIS AS A SEPERATE TITLE. COULD YOU TELL ME MORE ABOUT IT???

Mickey Mouse, "Super Secret Agent for FI (Police International)" ran in MICKEY MOUSE #107-109 (June'66-Oct.'66) and was just as 'twas described last issue: Mickey & Goofy (drawn by Paul Murry) were funny animals in a world of seriously rendered spies and counter-agents (as drawn by Dan Spiegel.

BILL WESTFHALL -- Monterey, California.
COULD YOU TELL ME WHO (OR WHAT) HAS APPEARED ON THE COVERS OF ALL THE OVERSTREET'S PRICE GUIDES???

It was inevitable. Questions on back-issues of the price-guide. The 1971(1st) edition was rather skimpy and had various comic-company symbols plastered all over it. The 1972 issue featured 4 comic covers on a special theme (which I think is more interesting for such a reference book than to have a cover illustration, but...) -- the 1972 theme was patriotic covers with WOC&S #22, SUPERMAN #2&, WHIS #147 & a MASTER comic (whose # I can't quite read...#30?); the 1973 edition featured Christmas covers: DONALD DUCK FOUR COLOR #367, CAPT.MARVEL #19, BATMAN #27 & GREEN LANTERN #18; the 1974 issue had that beautiful Jussi Jaatinen Society painting by Don Newton; 1975 saw a Tarzan cover by Kubert; and 1976 will see a Spirit cover by Eisner (Hey Eisner - where's my $$$?).

DOES FAWCETT PURLISH ANYTHING BESIDES 'DENNIS THE MENACE'???

DENNIS THE MENACE is the only comic-book Fawcett still prints. They also do the Archie digest-size comics, and a whole world of paperbacks, magazines, highly-intellectual find-a-word puzzle magazines & such, and undoubtedly skads of TV & movie magazines about Jackie Kennedy Onasis (I'll hafta' do a Jackie Kennedy Onasis movie index someday & figure those trashy magazines out!).

BESIDES STARRING IN HIS OWN MAG FOR 2 ISSUES, WHERE ELSE HAS MARVEL BOY APPEARED???

Marvie was in MARVEL BOY #1 & 2 and also(in the continuation of that title)in ASTONISHING #3-5 (Ap.'51 - Oct.'51). There were reprints in MARVEL TALES #13-15; he returned as The Crusader in FANTASTIC 4 #16 & 165 for a big finish. Elsewhere?

WHAT EC COMICS WERE REPRINTED BY I.W.???

The only one was INCREDIBLE SCIENCE FICTION #30 which was reprinted in I.W.'s STRANGE PLANETS #2.

TOM LAMB -- St.Louis, Missouri.
WHO IS THE MOST POPULAR COMIC BOOK HERO, BASED ON SALES???

I don't keep close watch on circulations, but as I understand it, back inna' old days, Capt.Marvel useta' lick Superman pretty well in sales. When the Captain was discontinued, I think Superman became the best-selling comic for some years. Several years back, Archie took over the numero uno spot... and most recently I've heard that Spider-Man is the top selling character. Who's got some solid figures on this mess.

WHY DID THE SHADOW & ANYTHING FAIL FOR DC? WHY HAVE COMICS BEEN RAISED TO 30¢? HOW MUCH WILL COMICS COST IN 1980????

I print these as an example of queries I'm in no position to authoritatively answer -- I have no inter-industry connections and don't wish to have any especially. Any answers I could offer to these type questions would be sheer speculation on my part.

DAVID HISSONG -- Mt.Vernon, Ohio.
WAS ALLEY OOP BORN A CAVEMAN OR A MODERN MAN???

Alley Oop is an All-American caveman, tried & true, through & through. The strip was set entirely in the stone-age for some years, until "Doc" showed up in his time-machine and transported Alley to the future. Besides, there aren't any modern man who look that neanderthal...well, except Jack Palance or Mike Mazurki.

DAVE WILLOUGH -- Arlington Hts., Illinois.
WHAT DO THE CODES ON DC'S COVERS & SPLASH PAGES MEAN???

Oh, that's simple -- they're...er...you see...that is...er...

WHICH DC HEROES OF THE GOLDEN AGE BELONGED TO ALL-AMERICAN COMICS GROUP???

I'll list for you the various titles printed by this subdivision of DC; suffice it to say, all characters featured in these titles were of the All-American faction:
ALL-AMERICAN, FLASH, ALL-FLASH, ALL-STAR, SENSATION, WONDER WOMAN, GREEN LANTERN, COMIC CAVALCADE, FUNNY STUFF, MUTT & JEFF, plus the PICTURE STORIES FROM...series'.

WHAT EXACTLY WERE THE SHADOW COMICS SPUN OFF FROM THE PULPS?

Well, the Shadow comics were based more on the radio series than the pulp; in other words, the Shadow in the comics was Lamont Cranston rather than Kent Allerd. The Shadow appeared in SHADOW vi#1-v9#5(#1-10)(March'40-Aug.'49); SUPER-MAGICIAN v2#1(May'43). Art was by Vernon Greene('40-'43), the Binder Shop('42-43), Charles Coll('43-48), Walter Dall('43), Ed Carter('47-48), Al Bare('43-44), & Bob Powell('47-49).

WHICH SHADOW PULPS DIDN'T HAVE MAXWELL GRANT WRITING THEM?

I guess we can sneak this pulp query in here. Bob Weinberg sends me this list of SHADOW pulps NOT written by Walter ("Maxwell Grant") Gibson...
All these by Theodore Tinsley:v1:1936:Nov.1; 1937:Jan.15,May1, Oct.1; 1938:Feb.1,Apr.1,Sept.1; 1939:Mar.1,May1; 1940:Apr.15, July1,Sept.15,Nov.15; 1941:Jan.15,Apr.15,May15,Aug.1,Sept.1; 1942:May15,Sept.15,Oct.1; 1943:April & July.
Bruce Elliott wrote all of Aug.'46 to July'48. And...the July 15,1938, issue was written by Lester Dent & RKerritten by Gibson.

JAMOK(sic?)COY -- Saratoga Springs, New York.
OVERSTREET LISTS "TERR# & THE PIRATES" REPRINTS IN 'POPULAR' #1-27 THEN SAYS "TERRY" BEGINS AGAIN IN #72. WHEN DID THEY END? ARE THEY REPRINTS? ARE THE HARVEY ISSUES REPRINTS?

Terry appeared in POPULAR #1-27, then hopped over to SUPER for #1-43, then a spot in CRACK-JACK #43, then back to POPULAR #72 to ...? Now I'm lost. These were all Caniff reprints as were the Dell FOUR COLORS #4& & 101, as were the other old issues like BLACK & WHITE #2 & 6, & COLOR(last series)#9, the LARGE FEATURE COMIC #27 & 6('42) and I assume all the other odds & ends like the FAMILY ALBUM, CANADA DRY BOOKS #1-3, GILLMORE GIVEAWAY, POPPER-WHEAT GIVEAWAY, SPARKED WHEAT GIVEAWAY & SUPERBOOKs #3,5,9,16 & 28. I don't know what the story is on the Harvey/Charlton series #3-29.

THOMAS McCULLOUGH -- Watersford, New York.
WHAT COMICS DID 'HOPPY THE MARVEL BUNNY' APPEAR IN??? I SEEM TO RECALL A COMIC CALLED 'CAPT.MARVEL BUNNY!...RIGHT???

Wrong. Hoppy was, in every essence, the'Capt.Marvel Bunny", but that name was never used. Hoppy appeared in FAWCETT's FUNNY ANIMALS #1-89?, plus HOPPY THE MARVEL BUNNY #1-15. After Charlton bought out a number of Fawcett's titles, Hoppy turned up in some issues of ATOMIC MOUSE (e.g.#14,18, etc.) under the title "Happy the Magic Bunny".

GENE KEHOE -- Waterloo, Iowa.
WHAT STORIES WERE REPRINTED IN 'BATMAN ANNUAL' #1???

BATMAN ANNUAL #1 contained "How to be the Batman"(DETECTIVE #190),"The Strange Costumes of Batman"(DET.#166),"World Tales of the Bat-Signal"(DET.#164),"Origin Of the Bat-Cave" (DET.#205), plus these strips which must have been originally printed under different titles:"Batman's Electric Crime-File", "Thrilling Escapes of Batman & Robin","The Amazing Inventions of Batman".

THE LAST FEW ISSUES OF 'BOB HOPE' LOOK LIKE THE WORK OF NEAL ADAMS. ARE THEY???

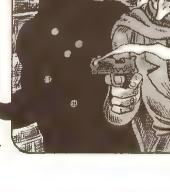
Neal Adams did the covers of BOB HOPE #106-108.

WHAT DID M.E. STAND FOR, AND WHAT WERE SOME OF THEIR TITLES?

Magazine Enterprises, among other titles, printed GHOST RIDER, TWIN'DA, JET POWERS, CAVE GIRL, STRONG MAN, THE AVENGER, STRAIGHT ARROW, DURANGO KID, WHITE INDIAN, TIM HOLT, RED MASK, BEST OF THE WEST, BOBBY BENSON'S B-BAR-B RIDERS, and A-1 COMICS which, like Dell's FOUR COLOR, had a different feature each issue.

I HAVE SEVERAL TREASURE CHEST's WITH REED CRANDALL ART. WERE THESE REPRINTED FROM SOMEWHERE, OR WERE THEY DONE JUST FOR 'TREASURE CHEST'???

These strips were done specifically for TREASURE CHEST. An index of Crandall's TC work would include these:
v7#20; v16#7; v17#1,20; v18#7,13,17; v19#4,11,13,16,19; v20#1,2,6,9,10,12,14-16; v21#1-3,8,9,11,13; v22#9; v23 #16; v24#8,10; v25#16.



MIKE MORGAN -- Oklahoma City, Oklahoma.
ARE THESE "ALL-AMERICAN MEN OF WAR" #s 118, 119 & 120,
OR ARE THESE JUST MORE OVERSTREET PHANTOMS???

It's strange since Bob even lists a full (projected?)date for that #120 he lists. But inasmuch as you out there in Oklahoma have never found #118-120 and I over here in looh-ruhl have a full set except for those same numbers... it would seem pretty certain that #118-120 do not exist. Incidently, there was no ALL-AMERICAN MEN OF WAR #1 either. There was the continuation of ALL-AMERICAN comics in ALL-AMERICAN MEN OF WAR #127 & 128 and then a jump to #2.

KEN YODOWITZ -- ?
DID MLJ, FOX, MEDOR OR QUALITY FEATURE A SUPER-HERO GROUP LIKE DC'S JUSTICE SOCIETY OR TIMELY'S ALL-WINNERS SQUAD???

Nnnnnnnnnnnnope.

ALAN AUSTIN -- London, Merrie Olde England.
I CAME ACROSS AN AUSTRALIAN DISNEY COMIC WITH A CHARACTER NAMED "FETHRY DUCK". IS HE A CHARACTER CREATED JUST FOR THE AUSTRALIAN COMICS???

Hah...I'd always thought Fethry was a Limey. But judging by your address and your question, it's obvious that Fethry is an Aussie character, indigenous to the billy-bongs & dingo-dang.

WHAT APPROGIMATELY WERE THE PRINT RUNS OF COMICS OF THE 30S & 40S, DC IN PARTICULAR? DID TIMELY COMICS HAVE SMALLER PRINT RUNS, EXPLAINING THEIR CURRENT PRICES???

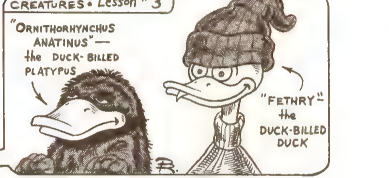
Uh dunno'...

WAS THE FANTOM OF THE FAIR EVER GIVEN AN ORIGIN???

Fantoman, a.k.a. the Fantom of the Fair (apparently written by a scriptor who wasnt very gud at speling) appeared in AMAZING MYSTERY FUNNIES #9?-?;#8(#11-24)(July'39-Sept.'40), AMAZING ADVENTURE FUNNIES #1(June'40) and FANTOMAN #2-4 (Aug.'40 - Dec.'40). But no origin story.

STEVE JOHNSON -- Boulder Creek, California.
MURRAY BISHOFF IN THE #101 CLAIMS THAT SMITTY IN THE "AVENGER" PULPS WAS A NEGRO; I'VE READ ALL 36 "AVENGER" NOVELS AND NOWHERE DO I RECALL ANYTHING THAT INDICATED SMITTY WAS A NEGRO...ALTHOUGH THERE WERE CONTINUOUS REFERENCES TO JOSH & ROSABEL AS NEGROES. WHAT DO YOU THINK???

Don't ask me! What do I know? But here's what Bob Weinberg says: "Smitty a negro?? A good question. The controversy arises because in the first issue of the AVENGER, an illustration has Smitty dark faced, which usually meant he was a negro. However, while it seemed like there were implications in the story that he was black, it was not definitely stated so. By the third story, with Josh and Rosabel brought in, he definitely was not. Also, he was sweet on Nellie from her intro in the second novel and I can assure you that no pulp fiction had a platonic romance much less anything else between a black and white. I strongly suspect that it was the artist who thought Smitty was a negro and drew him as such, where Ernst really had not intended him to be such. Hopefully, one of these days, I'll ask John Nanovic who edited The Avenger and he'll know for sure."



You didn't think I could get through that "Fantasy on TV" index without making a tidy number of omissions, did you?! A few of these shows I'd never heard of, but most of them I just missed when typing up my notes, and some Saturday morning shows I just didn't think of. (Note that I'm not including any animated shows...that's fodder for another whole index someday). People writing in to point out my omissions include Herb Dolph, Mike Tuz, F.W.Marshall, Rich Merrissey & Rob Reed. Here are the missing shows, in no order & with no details:

Buck Rogers		Evil Touch	Shazam/Isis
Flash Gordon	GUESTS	Great Ghost Stories	Land of the Lost
Lights Out		Picnic Woman	Lidsville
Tales of Tomorrow		Chemistone	Sigmund & the Sea
Mr.Terrific		Circle of Fear	Monsters
Strange Paradise		Great Mysteries	H.R.Pufnstuf
Capt. Jet		w/Orson Welles	Lost Saucer
My Partner the Ghost		Shirley Temple	Far Out Space Nuts
Way Out			Ghost Breakers

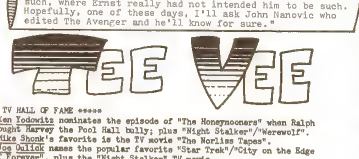
Possible additions: The Magician, Happy (the"talking" baby), People's Choice (the "Talking" Bassett Hound), and my favorite Green Acres (some definitely WEIRD things happened on that series!).
Oh, yes...of all things to leave out of my Western index: Disney's Zorro. If you got any more western than "Zorro", you'd have "Voyage to the Bottom of the Sea". Also, there were several western miniseries on "Walt Disney Presents" like Texas John Slaughter, Elfago Baca, Swamp Fox, etc.
I finally tracked down that "Way out" series that people kept asking me about. I was coerced into sitting down with my TV GUIDE for a ½ hour till I tracked it down. "Way Out", a CBS weird-type anthology hosted by Raoul Dahl, Friday nights just before "Twilight Zone", ran 14 episodes from March 31 to July 14, 1961. It was never shown in Louisville, hence my ignorance.

Incidently, Craig Henderson GUARANTEES me that 99 on "Get Smart" NEVER revealed her true name!

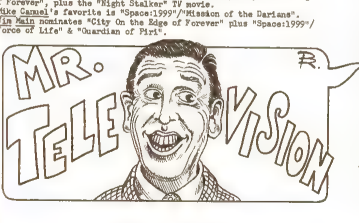
Mike Carnel sends me a full list of the Gerry & Sylvia Anderson marionettes:Supercar, Fireball XL5, Stingray, Thunderbirds, Joe 90, Zero X, Capt.Scarlet, Secret Service, Flamet Patrol, plus some of their early efforts: Torchy, Four Feather Falls(a western). Mike assures me that Lady Penelope was a comic strip spring-off of the Thunderbirds comic strip in the British TV-comic "TV CENTURY 21"; there was NEVER a Lady Penelope TV series.

Mike Shonk tells me of some of Gene Roddenberry's work in TV: Gene Wrote for Chevron Theater, Mr.District Attorney, Highway Patrol, West Point, Naked City, Dr.Kildare, 4 Star Theater, Kaiser Aluminum Hour and others, as well as being head-writer on Have Gun Will Travel. And, of course, there was "The Lieutenant"('63), Star Trek('66-69), and pilots for "Genesis II"('73), "Questor Tapes"('74), "Planet Earth"('74) & "Spectre"(unaired).

Bill Slankard tells me a little about the elusive "Doc Savage" radio series: it was on WMCA in New York City for 24 episodes from 1/6/43 to 7/4/43. That all I know.



TV HALL OF FAME ••••
Ken Yodowitz nominates the episode of "The Honeymooners" when Ralph fought Harvey the Pool Hall bully; plus "Night Stalker"/"Werewolf".
Mike Shonk's favorite is the TV movie "The Norliss Tapes".
Joe Gulick names the popular favorite "Star Trek"/"City on the Edge of Forever", plus the "Night Stalker" TV movie.
Mike Carnel's favorite is "Space:1999"/"Mission of the Darians".
Jim Main nominates "City On the Edge of Forever" plus "Space:1999"/"Force of Life" & "Guardian of Pirt".



RAT MILLER! -- Creeskside, Pennsylvania.
WHAT ARE THE TOP 10 TV SERIES OF ALL TIME???

The only way to figure this is to examine the (secret) Neilsen Ratings for the last 26 years, and look at which series have been viewed regularly by the largest percentage of the entire audience. More people undoubtedly watch "All in the Family" than any of these series', yet THESE series' received a larger percentage of the entire (than much smaller)viewing audience, making them the most popular 10 series of ALL TIME.
#1: The Milton Berle Show ('49) 80%!!!
#2: I Love Lucy ('53) 72%.
#3: Arthur Godfrey Talent Scouts ('53) 61%.
#4: Arthur Godfrey & Friends ('53) and Fireside Theater('51),tie for 4th with 58% each.
#5: Dragnet ('51) 57%.
#6: Colgate Comedy Hour ('53) 52%.
#7: Red Skelton Show ('52) 51%.
#8: Break the Bank ('49) 50%
#9: 5 way tie-- Your Show of Shows ('51), Groucho Marx ('54), Ed Sullivan('49), $64,000 Question('56), Lights Out('49)49%.
#10: tie-- Philco Playhouse('51) and BEVERLY HILLBILLIES!('63)48%.
Note that in doing my "Fantasy on TV" index, I left out "Lights Out" which is only the most popular fantasy series in TV history. Oi.

DAVID HISSONG -- Mt.Vernon, Ohio.
DO YOU KNOW WHICH TV STORIES WERE NARATED BY ALGHENON BLACK-WOOD???

Who...?

HOW MANY SHOWS WERE THERE IN THE SHIRLEY TEMPLE TV SERIES???

These aren't complete lists, I don't believe, but here are some of the individual episodes:
'ST Story-book; debut:1/12/58; NBC; Beauty & Beast, Mother Goose, Emporer's New Clothes, Little Lame Prince; Ali Baba & the 40 Thieves, Hiawatha, Nightengale, Rapunsel, Rip Van Winkle, Magic Fishbone, Land of Green Ginger, Sleeping Beauty, Dick Whittington & His Cat, The Wild Swans.
'ST Show; debut:9/18/60; Land of Oz, Madeline, Little Men, Prince & the Pauper, Rebel Gun, Black Arrow, House of 7 Gables, Tom & Huck, 2 for the Road, Cinnamon, Return of Long John Silver, Little Mermaid, Peg Leg Pete of Sulu, Princess & the Goblins, plus others.

JOE GULICK -- Lubbock, Texas.
IN A RECENT INTERVIEW, PRODUCER SHELDON LEONARD SAID HE "SPUN OFF" "ANDY GRIFFITH" FROM "THE DANNY THOMAS SHOW". WHAT'S THE DEAL???

True. How true. On the "Danny Thomas Show" of 2/15/60, Danny is caught in a Mayberry speed-trap by a sheriff (Andy Griffith) who turns out to also be justice-of-the-peace, mayor, etc., the old gag. So the "Danny Thomas Show" still holds the record for spin-offs that they haven't even beat these spin-off-prone days. "Danny Thomas Show" begat "Andy Griffith Show" begat "Gomer Pyle, USMC" begat "Mayberry RFD" plus, (since it had the same cast as "Gomer") begat "The Jim Nabors Show". That's 5 generations. Or 4,if you don't count the latter.

MIKE CANUEL -- Brooklyn, New York.
WHAT CAN YOU TELL ME ABOUT THE EXCEEDINGLY SEXY BRITISH ACTRESS JOAN COLLINS???

How about a TV (& movie) profile?::
Hun For Your Life/Borders of Barbarism(9/26/66)ABC; Man From UNCLE/The Galatea Affair(9/30/66)NBC; Star Trek/City Onna! Edge of Forever(4/6/67)NBC; Batman(9/21/67 & 9/28/67)ABC; Virginian/Lady from Witchita(9/27/67)NBC; Mission:Impossible (3/30/69)CBS; Persuaders(9/16/72)ABC; Hallmark Hall of Fame /Man Who Came to Dinner(11/29/72)NBC; Space:1999/Mission of the Darians('75).
MOVIES:; 1953:I Believe In You, Judgement Deferred, Cosh Boy, Square Ring, Tough Guy, Slasher; 1954:Turn the Key Softly, Our Girl Friday; 1955:The Good Die Young, Land of the Pharaohs, Virgin Queen, Girl in the Red Velvet Swing, Adv.of Sadie; 1956: The Opposite Sex; 1957:Sea Wife, Island in the Sun, Wayward Bus, Stopover Tokyo; 1958:Bravados, Rally Round the Flag Boys; 1960:7 Thieves, Esther & the King; 1962:Road to Hong Kong; 1967:Warning Shot; 1968:Hierogrnous Merkin; 1969:Subterfuge, If It's Tuesday This Must Be Belgium, The Executioner, Absurd Universe, Besieged, State of Seige?; 1971: Quest For Love, Revenge; 1973:Tales That Witness Madness.

ADDITIONS: Lemmee' confess something...I can do fairly good in digging up all an actor's movies up to around 1970...but my data on recent years is sketchy & uncrystalized. Last issue I was by chance asked about 4 actors who have blossomed in the last 5 years ...and I missed a nice number of their newest movies. At any rate, here are some addenda, thanx to Mike Appel & Mike Tuz.
BRUCE DERN::Cycle Savages, Hush Hush Sweet Charlotte, St.Valentine's Day Massacre, Psych-Out, Hang'Em High, Support Your Local Gunfighter, Rebel Rousers, Thumb Tripping, Great Gatsby, Posse, Smile.
JAMES CAAN::Cinderella Liberty('73), The Gambler('74), Freebie & the Bean('74).
WARREN OATES:: Chandler('72), Kid Blue('73), Thief Who Came To Dinner('73), Badlands('74), White Dawn('74), Bring Me the Head of Alfredo Garcia('74), The Cockfighter('74).
ROBERT DUVALL:: THX 1138('71), Tomorrow('72), Badge 373('73), Lady Ice('73), The Outfit('73), Breakout('75), Killer Elite('76).

Len Wolinsky sends in a new improved lemon-freshened list of the MEM "Capt.& the Kids" cartoons, 1938-39:
Blue Monday, Cleaning House, Poultry Pirates, The Captain's Pup, A Day at the Beach, What a Lion, Pygmy Hunt, Old Smoky, Buried Treasure, The Winning Ticket, Honduras Hurricane, The Captain's Christmas, Petunia National Park, Seal Skinners, Mama's New Hat.

RUSTY FAIR -- Tempe, Arizona / SAM FARR -- Ft.Worth, Texas.
WOULD YOU PLEASE INDEX ALL OF THE MAX FLEISCHER "POPEYE" CARTOONS???

But of courxk; turns to th' Indeks sekxh'n.

TOM STEIN -- Norwalk, Connecticut.
I'D LIKE YOU TO INDEX GENE HACKMAN'S MOVIES??

Well, let's see how many '73-'75 movies I miss. HACKMAN: Lilith('64), Hawaii('66), Bonnie & Clyde('67), Banning('67), A Covenant With Death('67), First to Fight('67); 1968:The Split, Shadow On the Land(TV), My Father & My Mother(TV); 1969:Gypsy Moths, The Riot, I Never Sang for My Father, Downhill Racer; 1970:Stranger, Marooned; 1971:The Hunting Party, Doctors' Wives, French Connection; 1972:Cisco Pike, Prime Cut, The Possidon Adventure!!!; 1973:Scarecrow; 1974:The Conversation; 1975:French Connection Part II; 1976:Lucky Lady!

WERE THERE EVER ANY COLOR "BETTY BOOP" CARTOONS MADE???

I'm pretty certain there weren't, but still, does anyone have a Boop index???

PLEASE INDEX ALL THE 3D MOVIES EVER MADE.

Strangely enough, I found that I don't have any sort of decent 3D index on hand. In the meantime this nice fella' sends one in) the ones I recall off-hand are:
Bwana Devil, Man in the Dark, Fort Ti, House of Wax, Kiss Me Kate, Charge at Feather River, Dial M For Murder, Sangaree, Gorilla At Large, The Maze, It Came From Outer Space, Phantom of the Rue Morgue, and whole big bunches of others! 3D movies are mostly a fashion of 1953-54, but they do go back as far as 1935, and on up to the recent Andy Warhol Frankenstein & Dracula flix, plus plenty of porno flix.

JAKE OSTER -- Ridgefield Park, New Jersey.
BETWEEN THE OLD "DICK VAN DYKE SHOW" & "THE MARY TYLER MOORE SHOW", MTM MADE A MOVIE WITH ROBERT WAGNER IN WHICH SHE PLAYED A KARATE EXPERT. WHAT MOVIE WAS THIS??? WHAT OTHER MOVIES HAS MTM MADE???

You recall "Don't Just Stand There", but a full list is:
X-15('61), Thoroughly Modern Millie('67), Don't Just Stand There('68), What's So Bad About Feeling Good('68)(the most beautiful & happy facsimile to a 1930's Frank Capra movie made in 30 years), A Change of Habit('69), Ban a Crooked Mile('69)(TV).

KEN YODOWITZ -- ?
COULD YOU PRINT A LIST OF ALL THE MOVIES MADE BY GEORGE REEVES, JACKIE GLEASON & JONATHAN HARRIS???

REEVES-- 1939:Gone With the Wind; 1940:Till We Meet Again, Torrid Zone, Tear Gas Squad, Ladies Must Live, Calling All Husbands, Always a Bride, Argentine Nights, Gambling On the High Seas, Father Is a Prince, Knute Rockne--All-American, The Fighting 69th; 1941:Blue White & Perfect, Strawberry Blonde, Dead Men Don't Tell, Lydia, Blood & Sand, Man At Large; 1942:Mad Martindales; 1943:Buckskin Frontier, So Proudly We Hail, Border Patrol, Hoppy Serves a Writ, Leather Burners, Last Will & Testament of Tom Smith(doc.), Colt Commands, Bar-20; 1944:Winged Victory; 1947:Variety Girl; 1948:Sainted Sinners, Jungle Goddess, Jungle Jim, Thunder In the Pines; 1949:The Great Lover, Samson & Delilah, Adv. of Sir Galahad(ser.), Pirate Ship, Special Agent, Mutineers; 1950:Good Humor Man; 1951:Superman vs.the Mole Men(ser.); 1952:Bugles in the Afternoon, Rancho Notorious; 1953:Blue Gardenia, From Here To Eternity, Forever Female; 1956:Westward Ho the Wagons.

Oddies!

MOVIE HALL OF INFAMY *****
Joe Gulick considers the two all-time stinkers to be "Santa Claus Conquers the Martians" and "Dr.Phibes Rises Again".
Tom Stein votes for "The Cult of the Cobra".
And Paul Stadinger nominates "Godzilla vs.The Smog Monster".

LEN WOLINSKY -- Toronto, Ontario.
AS LONG AS YOU'RE PRINTING TV MONOLOGUES ("TWILIGHT ZONE" IN ISCC #216) HOW ABOUT DOING THE "OUTER LIMITS" ONE???

Man, I LOVE doing TV themes & monologues. I oughtta' see me and a certain friend: once a month we go to one of the best restaurants in town, and after dinner serenade the customers with vintage TV themes. (classless...CLASSLESS!) You've already caught the lead-in to the column (a take-off of the "Outer Limits" opening). Here's the real thing:

"There is nothing wrong with your television set. Do not attempt to adjust the picture. We are controlling transmission. We will control the horizontal. We will control the vertical. We can change the focus to a soft blur, or sharpen it to crystal clarity. For the next hour, all quietly and we will control all that you see & hear. You are about to participate in a great adventure. You are about to experience the awe & mystery which reaches from the inner mind...to the Outer Limits."

GARRY GILLAN -- Houston, Texas.
"IT'S ABOUT TIME" BARROWED A LOT OF ITS FOOTAGE FROM WHICH MONSTER MOVIE?? HOW ABOUT THE WORSE TO THE THEME SONG???

Am I being tested? "It's About Time" used a lot of footage from "Dinosaurus" but maybe also a bit from "The Beast of Hollow Mountain". As for the theme...shen...

"It's about time, it's about space, about two men in the strangest place. It's about time, it's about flight, travelin' faster than the speed of light. About a spaceship & its brave crew, as through the barrier of time they flew. Past the fighting mimetens, past the ancient knight, past the Roman warrior, to this ancient site. It's about caves, cavemen too. About a time when the Earth was new. It's about two astronauts and how they educate a prehistoric woman & her prehistoric mate. Wait'll they see what is in sight; is it good luck or is it good night...'...that's all I recall. I might have those last two lines reversed, and a few other words wrong. Of course the whole theme changed when the cavepeople returned to the present with the astronauts...I don't recall ANY of that version.

GLEN DELOER -- Harvey, Louisiana.
CAN YOU TELL ME HOW MANY EPISODES MADE UP THE 'ZORRO' TV SERIES? AND WHERE'S THERE SOME HOUR LONG ZORRO SHOWS MADE EXCLUSIVELY FOR THE WALT DISNEY SHOW ITSELF???

There were 39 episodes of the ½ hour "Zorro" from 1957 to '59. And yes, there were 4 hour-long episodes on "Walt Disney Presents": "El Bandido"(10/30/60), "Adios El Cubillo" (11/6/60), "The Postponed Wedding"(1/1/61), and "Auld Acquaintance"(4/2/61).

HOW MANY EPISODES OF THE "UNTOUCHABLES" WERE FILMED???

Desilu made 111 different "Untouchables" which debuted on 10/5/59 (not all 111 of 'em!) and ran to 1963.

JIM MAIN -- New Milford, Connecticut.
WHAT EPISODES OF "THRILLER" FEATURED BORIS KARLOFF IN AN ACTING ROLE??

Well, I can't say off-hand; but purdy soon I'll be doing a "Thriller" index and I'll find out then.

HOW ABOUT SOME INFO ON "THE CHAMPIONS" TV SERIES???

Somwagun. Every so often a question will open up a new lil' vista to me, and this is one. I'd never heard of that show until you made me look it up. ...I never knew it missed its -- it wasn't carried in Louisville. "Champions" was British and it's allus' been the British series that are my TOP favorites! Wonder wot I missed. "The Champions" ran 30 episodes (only 20 on network TV), debuted 6/10/68, hour; cast:: Craig Sterling:Stuart Damon; Sharron MacReady:Alexandra Bastedo; Richard Barrett:William Gaunt; Tremayne:Anthony Nicols; The Champions (members of the secret organization, "Nemesis")possess extraordinary mental & physical powers conveniently conferred on them by an elder of a lost civilization in Tibet. Thus they are one up in their battle against the Forces of Darkness.

HOW ABOUT SOME INFO ON THE "COLONEL BLEEP" CARTOONS???

Hm. Another one I've never heard of. Nonetheless, there were 100 6 minute "Col.Bleep" cartoons produced in 1957 by Richard Ullman/Soundac Color Productions. The plot concerned Scratch the Caveman, Squeaky the Puppet, & Dr. Quack's attempts with his gang of galaxy outlaws determined to conquer the universe, no less.

RUTH BELL -- Alton, Illinois.
PLEASE GIVE US SOME "DOSSIERS" ON "SEA HUNT" & "DOBIE GILLIS".

"Sea Hunt"; 155 ep.; ½ hour; 1957-61; syndicated; Ivan Tors Productions; Lloyd Bridges as ex-Navy frogman Mike Nelson who fell backwards off skiffs a lot.
"The Many Loves of Dobie Gillis"; 147 ep.; ½ hour; 1959-63; CBS; 20th Century-Fox TV; based on Max Shulman's stories; cast-- Dobie:Dwayne Hickman; Maynard G.Krebs:Bob Denver; Thalia Menninger:Tuesday Weld; Herbert Gillis:Frank Faylen; Winifred Gillis:Florida Friebus; Zelda Gilroy:Sheila James; Chatsworth Osbourne:Steve Franken; Mr.Pomfritt: William Schallert.

KEN YODOWITZ -- ?
WAS CHARLES BRONSON EVER A REGULAR ON A TV SERIES???

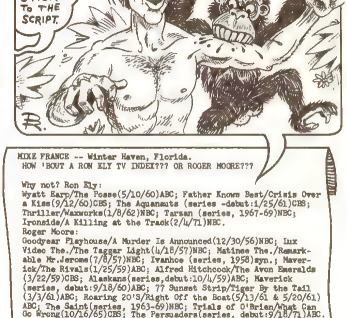
Lorry, he was a guest star on more TV shows than I could ever begin to list. But he was also a regular on 2 series. He had the lead role on a 1958-60 ABC series, "Man With a Camera", 29 ep., CB as Mike Kovak, tuff (wot else) freelance photographer; debut:10/9/59. CB also had a part on "Empire"; 32 ep.; 1962-63; NBC/ABC; hour; debut:6/25/62.

JOHN PIERCE -- Columbus, Ohio.
THE RECENT "DR.SYN" MOVIE SEEMED TO BE A COMPILATION OF 2 OF THE SHOWS SEEN ON THE WALT DISNEY TV SERIES. WASN'T THERE A 3RD EPISODE, ALSO???

There sure was, and brother did I feel robbed when that movie suddenly ended after only 2 segments. What they skipped was the first episode, involving the origin of Dr.Syn's secret alter-ego, The Scarecrow of Romney Marsh. The 3 episodes were originally on"Walt Disney's Wonderful World of Color" on 2/9/64, 2/16/64 & 2/23/64.

THERE WERE TWO ACTRESSES WHO PLAYED MAID MARIAN ON THE BRITISH "ROBIN HOOD" SERIES WITH RICHARD GREEN. WHO WERE THEY???

The only Maid I know of was the second one, Patricia Driscoll.



MIKE FRANCE -- Winter Haven, Florida.
HOW 'BOUT A RON ELY TV INDEX??? OR ROGER MOORE???

Why not? Ron Ely:
Wyatt Earp/The Posse(5/10/60)ABC; Father Knows Best/Crisis Over a Kiss(9/12/60)CBS; The Aquanauts (series ,debut:1/25/61)CBS; Thriller/Waxworks(1/8/62)NBC; Tarzan (series, 1967-69)NBC; Ironside/A Killing at the Track(2/14/71)NBC.
Roger Moore:
Goodyear Playhouse/A Murder Is Announced(12/30/56)NBC; Lux Video The./The Tagger Light(1/18/57)NBC; Matinee The./Remarkable Mr.Jerome(7/8/57)NBC; Ivanhoe (series ,1958)syn.; Maverick/The Rivals(1/25/59)ABC; Alfred Hitchcock/The Avon Emeralds (3/22/59)CBS; Alaskans(series ,debut:10/4/59)ABC; Maverick (series, debut:9/18/60)ABC; 77 Sunset Strip/Layer By the Tail (3/3/61)ABC; Roaring 20's/Right Off the Boat(5/13/61 & 5/20/61) ABC; The Saint(series, 1963-69)NBC; Trials of O'Brien/What Can Go Wrong(10/16/65)CBS; The Persuaders(series, debut:9/18/71)ABC.

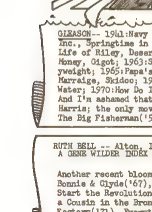
DID HARLAN ELLISON USE HIS BY-LINE "CORDWAINER BIRD" ON THE "STARLOST"???

Yes, he did; I'm told, because they dared to tamper with his concept, this was his method of "giving them the bird". I dunno' about Ellison; he's either a rugged individualist after my own heart...or a puerile hot-head who can't tolerate anyone tampering with his work even if they IMPROVE it (no - I'm NOT referring to "The Starlost" in this instance).

GLEASON-- 1941:Navy Blues; 1942:All Thru the Night, Larceny Inc., Springtime in the Rockies, Orchestra Wives; 1950: The Life of Riley, Desert Hawk; 1961:The Hustler; 1962:Blood Money, Gigot; 1963:Soldier in the Rain, Requiem For a Heavyweight; 1965:Papa's Delicate Condition; 1966:How to Commit Marraige, Skidoo; 1969:Diamond Jim Brady, Don't Drink the Water; 1970:How Do I Love Thee?
And I'm ashamed that I don't have data on my hero Jonathan Harris; the only movies I recall are Botany Bay('53) and The Big Fisherman('57).

RUTH BELL -- Alton, Illinois.
A GENE WILDER INDEX PLEASE.

Another recent bloomer -- but I'll try:
Bonnie & Clyde('67), The Producers!('67), Two By Two('69), Start the Revolution Without Me('69), Quacksser Fortune Has a Cousin in the Bronx('70), Willie Wonka & the Chocolate Factory('71), Everything You Always Wanted To Know About Sex...('72), Rhinoceros('73), The Little Prince('73), Blazing Saddles('74), Young Frankenstein('75), The Adv. of Sherlock Holmes' Smarter Brother('75). Plus...?



INDEX • WALT SEXSHON • DISNEY'S COMICS AND STORIES #91-120

Thus far, I've only received one vote against the continuation of this loooooong index, as opposed to about 10 in favor of carrying this WDCS&S index on, unattempted, to its conclusion. But please, if anyone else would rather see something else, let me know, or this index will go on & on.

It has been suggested to me that I should also make notes on WDC&S reprints. I had intended on eventually noting which issues reprinted old strips, but it might also be nice to see which strips were reprinted in which issues (if you can appreciate the difference in these concepts). Therefore, I will now denote both cases from now on, and I will hafta' back-track for just a moment to what I've indexed in the last 3 WDCSs: these Barks duck strips were reprinted as noted--

WDC&S #43: reprinted in WDC&S #300; WDC&S #44: rep.in WDC&S #301; WDC&S #45: rep.in DONALD DUCK BEACH PARTY #3(Gold Key); WDC&S #47: rep.in WDC&S #302; WDC&S #49: rep.in WDC&S #303; WDC&S #63: rep.in WDC&S #304; WDC&S #65: rep.in WDC&S #120; WDC&S #70: rep.in WDC&S #305 (minus 1 page); plus WDC&S #33 & 35 were reprinted in the 194J & 194H FIRESTONE GIVE-AWAY comics, respectively.

Very few WDC&S duck-strips returned to #125 have been reprinted, while of the issues after #125, only about 50 have NOT been reprinted, out of nearly a possible 200.

ABBREVIATIONS--- DJ = Daisy Duck GG = Gladstone Gander
DD = Donald Duck HDL = Huey Dewey & Louie UB$ = (guess!)
MM = Mickey Mouse MN = Minnie Mouse G = Goofy
BF = Black Pete MBF = Morty & Ferdy HB = Bucky Bug
LBW = Little Bad Wolf(& Sake) GD = Grandma Duck

WDC&S #90 was the first to carry the "Dell" symbol.

All Donald Duck strips contain Huey, Dewey & Louie, of course! * = my own title for otherwise untitled strip.

Note: I've finally decided that many of these covers that I'm crediting to Walt Kelly are undoubtedly by Norrie Calkin whose style was quite similar to Kelly's, so take my WK credits with that grain-of-salt.

Also: I'm omitting mention of the various DD & MM daily & Sunday strip reprints. NOW maybe we can get on with it..

#91: (vol.8,#7)-April 1948 52 pages cover:DD,HDL(Kelly)
"DD Gives a High-Society Garden Party"<(rep.in#307)CB 10 pages
"Radishes, Junkville's 1st Line of Defense"*(BB) 8 "
"Sake Wolf: Mayor"* (LBW) 8 "
"Flute's Purchase"&"Down Under" (MM & Pluto) 1 each
"The Easter Mystery"text/illo(MM, MN, Bambi, Bongo, Thumper)2 pgs.
"MM, Super Salesman"(part I) (MM, MM) Sundays 9 "

#92: (vol.8,#8)-May 1948 52 pages cover:DD,HDL (Kelly)
"Prof.Pulphsart Clabbenhead, Child Psychiatrist"*(DD)Barks 10 pgs.
"The Junkville Ferryboat"(rep.in(BB) &/rep.in#319) 8 "
"LBW's Comic Book Hero, Duck Racey, Master Detective"* 8 "
"Flute's Flue Note"&"Inferior Decorator" (DD) 1 each
"Radio Rackets" (MM, DJ) text & illo 2 pgs.
"MM, Super Salesman" (part II) (MM) Sundays 9 "

#93: (vol.8,#9)-June 1948 52 pages cover:DD, HDL (Kelly)
"The Rocket Race to the Moon"* (DD) Carl Barks 10 pages
"The Dragonfly Menace"* (BB) 8 "
"Zeke Discovers Lil' Bad Wolf"* (LBW) 8 "
"Cat-Nap Pluto" & "Donald's Dream Voice"(DD) each 1 "
"Flute's Good Deed" text & illo (MM, Flute, MN) 2 "
"The Mystery Next Door" (MM,G,MN) Sundays 9 "

#94: (vol.8,#10)-July 1948 52 pages cover:DD,HDL (Kelly)
"U.Jack of the Coast Guard Smuggler Ring"* Barks 10 pages
"BB, Race Horsefly Owner"* (rep.in #306) 8 "
"Zeke Impersonates Walt Disney!"* (LBW) 8 "
"Flute's Fledgling" & "Scup's Cy"(DD) each 1 "
"Goofy's Prize" text & illo (G,Jiminy Cricket) 2 "
"Sunken Treasure" (MM,G) Sundays 6 "

#95: (vol.8,#11)-August 1948 52 pages cover:DD (Barks)
"Donald vs. Gladstone: Fund-Raising Race"*(DA,GG)* 10 pages
"Bookie Beetle's Childhood Adventure"* (BB) 8 "
"Zake's Nursery"* (LBW) 8 "
"The Trial of Donald Duck"&"Three for Breakfest"(DD)ea.1 "
"Mickey's 'Safe & Sane' Fourth" text & illo (MM,G,MN,MF)2 "
"Mickey Mouse & Aunt Marissa" (MM,G,MN) Sundays 6 "

#96: (vol.8,#12)-September 1948 52 pages cover:DD,HDL(Barks)
"Donald vs. Gladstone: the Golf Game"* (GG) Barks 10 pages
"The Junkville Rodeo"* (BB) 8 "
"Zake Hypnotizes LBW IntoBeing a 'LBW'"* 8 "
"Donald's Happy Birthday" & "Pueblo Flute" each 1 "
"The Big Top" text & illo (Joe Carioca, Dumbo, MM) 2 "
"Little Toot"(part I) ...adapted from "Melody Time" 8 "

#97: (vol.9,#1)-October 1948 52 pages cover:DD, HDL,MM(Kelly)
"Donald Duck, Deep-Sea Pearl Diver"* Carl Barks 10 pages
"Bucky Bug Thwarts the Rat Pack"* (BB) 8 "
"LBW Investigates the Big Chicken Theft"* (LBW) 8 "
"Flute's Surprise Package" & "Sea Salts"(DD?) each 1 "
"A Job for Grandma" text & illo (DD,HDL,GD,MM,MF?) 2 "
"Little Toot"(part II) animated feature adaption 8 "

#98: (vol.9,#2)-November 1948 52 pages cover:DD,HDL(Kelly)
"Donald Duck, Champion Fox-Hunter"*(1st WDC&S UB)Barks 10 pgs.
"Bucky Bug & the Junkville Cyclone"* (BB) 8 "
"Grandmaw Wolf Comes to Visit"* (LBW) 8 "
"Winter Storage"(DD, Chip/Dale) & "Flute's Sweater" ea.1 "
"Halloween Holdup" text & illo (MM,MN,Jiminy Cricket) 2 "
"Gangland" (MM) Sundays 6 "

#99: (vol.9,#3) December 1948 52 pages cover:DD (Kelly)
"Donald Duck, Radio Quiz-Show Champion"* Barks 10 pages
"Bucky Saves the Junkville Pier"* (BB) 8 "
"Zake Meets Zeb, the Bigger Badder Wolf"* (LBW) 8 "
"Honey Harvester"(DD) 1 "
"Thanksgiving Guaranteed" text & illo (HDL,GD,MBF,DD,MM)2 "
"Thanksgiving Dinner" (MM,G) dailies 6 "

#100: (vol.9,#4)-January 1949 52 pages cover:DD,HDL(Kelly)
"Donald Duck, Champion Pirate Officer, vs. HDL"*Barks 10 pages
"Bucky and Junkville's Christmas Bells"* (BB) 8 "
"Zeke Gets the Christmas Spirit, Maybe"* (LBW) 8 "
"Santa's Secret" text & illo (MM,MN,Reindeer) 2 "
"The Talking Dog" (MM,G,Pluto) dailies 6 "

#101: (vol.9,#5)-February 1949 52 pages cover:DD,HDL (Kelly)
"Donald Duck's Wild & Wooly Nightmares"* Barks (DA) 10 pages
"Bucky Bug's Treasure Hunt"* (BB) 8 "
"Zake Wolf, Baby-Elephant Sitter"* (LBW) 8 "
"The Schemers" text & illo (MM,MN,MBF) 2 "
"MM Outwits the Phantom Blot"(part I)...this is the first non-reprint MM strip; however, as with MM strips during the next few years, it is a redrawn version of old MM Sunday adventures that have already appeared in past WDC&S. (MM) 8 pgs.

#102: (vol.9,#6)-March 1949 52 pages cover:DD,HDL (Kelly)
"The Piesn-Spring Dude-Ranch Hoss-Thief"<(DD) Barks 10 pages
"The Good Fairy Grants Zeke a Wish"* (LBW) 8 "
"Bucky Paints City Hall"* (BB) 8 "
"Grandma's Valentine" text & illo (HDL, GD) 2 "
"MM Outwits the Phantom Blot"(part II) (MM) 8 "

#103: (vol.9,#7)-April 1949 52 pages cover:DD,HDL (Kelly)
"Donald vs. Gladstone: the Lost Ruby on Crescent Beach"* (GG) Carl Barks (rep.in WDC&S#356) 10 pages
"Zeke Wolf Haunts a House"* (LBW) 8 "
"Bucky Bug, Medicine Show Shill"* (BB) 8 "
"The Upside-Down Cake" text & illo (MM, MN) 2 "
"MM Outwits the Phantom Blot"(part III) (MM) 8 "

#104: (vol.9,#8)-May 1949 52 pages cover:DD,HDL (Barks)
"UB Hires DD to Raise His Sunken Yacht"* Barks 10 pages
"Zeke the Actor Plays 'The Big Bad Wolf'"* (LBW) 8 "
"Flash Flood in Junkville"* (BB) 8 "
"Dumbo Gets a Bath"* (Dumbo & Timothy) 2 "
"Easter Eggs" text & illo (MM,G,Pluto) 2 "
"MM Outwits the Phantom Blot"(part IV) (MM) 8 "

#105: (vol.9,#9)-June 1949 52 pages cover:DD,HDL(Kelly)
"HDL's Fay Echo-Canyon & DD, Champion Echo-Maker"*Barks 10 pgs.
"Cousin Izzy(the TRUE LBW) Impersonates LBW"* (?) 8 "
"Bucky Bug, Crop Duster-Turned Pilot"* (BB) 8 "
"Do Not Pick the Flowers"* (Dumbo) 2 "
"Pluto's Picnic" text & illo (MM,MN,G,Flute,MBF) 2 "
"MM Outwits the Phantom Blot"(part V) (MM) 8 "

#106: (vol.9,#10)-July 1949 52 pages cover:DD,HDL (Kelly)
"The Black Mask Burglar"*1st appearance of a Beagle Boy!Cb 10pgs.
"Zeke Wolf's Middle Name"* (It's "Midas", Trivia fans.) 8 "
"Bucky Meets Hobo Hank, Picnic Pilferer"* (BB) 8 "
"Helpful Thumping"* (Thumper) 2 "
"Goofy Business" text & illo (MM,G,Dumbo,Faulfellow) 2 "
"MM Outwits the Phantom Blot"(part VI) (MM) 7 "

#107: (vol.9,#11)-August 1949 52 pages cover:DD,HDL(Al Taliaferro)
"Super-Snooper Donald', Comic-Book Super-Hero"s Barks 10 pages
"Zeke's Giant Firecracker for the Fourth"s (LBW) 8 "
"Bucky Bug, Junkville Fire Chief"s (BB) 8 "
"Danny Saves the Day" text & illo (DD,HDL,MM,GD,MN) 7 "
"The House of Seven Haunts"(part I) (MM,G,DD) 7 "

#108: (vol.9,#12)-September 1949 52 pages cover:DD,HDL(Barks)
"Donald Duck's Champion Jumping-Frog"s Carl Barks 10 pages
"Bucky Finds the Gold at Rainbow's End"s (BB) 8 "
"The 3 Lil' Pigs Meon Bigger Bear" (no kiddin'!) (LBW) 8 "
"Bongo's Best Show" text & illo (MM,M&F,Bongo,Q) 2 "
"The House of Seven Haunts"(part II) (MM,G,DD) 9 "

#109: (vol.10,#1)-October 1949 52 pages cover:DD,HDL(Barks)
"HDL's Genuine Witching-Willow-Fork Divining Stick"sBarks 10 pgs.
"Zeke, Volunteer Fireman With an Attentive Nature"s (LBW) 8 "
"Bucky Pirates a Pirate's Ship"s (BB) 8 "
"Apples For the Teacher" text & illo (MM,M&F,DD,MM,GD)2 "
"The Great Goldfish Escape"s (Pinocchio, etc.) 2 "
"The House of Seven Haunts"(part III) (MM,G,DD) 10 "

#110: (vol.10,#2)-November 1949 52 pages cover:DD,HDL(Kelly)
"DD & the Marauding Bears of Camp Waha-Oo-Oaga"s"(GG)CB 10 pgs.
"Zeke and the Phony Treasure Map"s (LBW) 8 "
"The Junkville Termite Menace"s (BB) 8 "
"Minnie's New Fete" text & illo (MM,MN,Chip/Dale) 2 "
"The House of Seven Haunts"(part IV) (MM,G,DD) 10 "

#111: (vol.10,#3)-December 1949 52 pages cover:DD,HDL(Kelly)
"Donald vs. Gladstone: the Lost Love-Letters"s"(DA)Barks 10 pgs.
"Zeke Spikes the Pig's Peanuts"s (!) (LBW) 8 "
"The Junkville Early-Warning System"s (BB) 8 "
"The Halloween Party" text & illo (MM,MN,Bambi) 2 "
"The House of Seven Haunts"(part V) (MM,G,DD) 10 "

#112: (vol.10,#4)-January 1950 52 pages cover:DD,HDL(Kelly)
"DD Gets STONED!"s."Trick or Treat"1950 during an ether-trip. 10 pgs.
"Zeke Rescues Pluto"s"(LBW,MM) (...in the "Dickmyre" Barks"?)
"The Santa Claus Bug of Junkville"s (BB) 8 "
"Christmas Magic" text & illo (MM,MN,G,Dumbo) 2 "
"The Mystery at Hidden River"(part I) (MM,MN,BP) 11 "

#113: (vol.10,#5)-February 1950 52 pages cover:DD,HDL(Kelly)
"The Reluctant Baffle-Ticket Buyer"s"(DD) NOT by Barks110 pages
"Zeke, Sorcerer's Apprentice"s (LBW,MM)...re"Fantasia" 8 "
"Human Pig-Collectors Terrorize Junkville!"s (BB) 8 "
"Donald's Nephews Take Over" text & illo (DD,HDL) 2 "
"The Mystery at Hidden River"(part II) (MM,MN,BP) 10 "

#114: (vol.10,#6)-March 1950 52 pages cover:DD (Kelly)
"DD Gets the Serum True to the Snowbound Hospital"sCB 10 pages
"LBW Meets Bongo, and Zeke Meets Lumpjaw"s (LBW) 8 "
"Bucky the Bug & the Mystery Tug"s (BB) 8 "
"The Hibernating Rug" text & illo (MM,G,MM,Thumper) 2 "
"The Mystery at Hidden Valley"(part III) (MM,MM,BP) 9 "

#115: (vol.10,#7)-April 1950 52 pages cover:DD,HDL(Kelly)
"HDL Haunt a House"s (DD) NOT by Uncs' Carl! 10 pages
"The 3 Lil' Pigs Sub-Lease to Donald Duck"s (LBW,DD) 8 "
"Tic & Tac Go Fishing"s (BB) 8 "
"The March Lamb" text & illo (MM,MM,Pluto) 2 "
"The Mystery at Hidden River"(part IV) (MM,MM,BP) 8 "

#116: (vol.10,#8)-May 1950 52 pages cover:HDL (Kelly)
"HDL Don't Wanna' Take a Bath"s NOT by Barks 10 pages
"Bucky Slays a Stuffed Toy Dog"s (BB) 8 "
"Zeke Meets Dumbo"s (LBW, Dumbo) 8 "
"Grandma Duck & the Easter Bunny" text & illo (GD) 2 "
"The Mystery at Hidden Valley"(part V) (MM,MN,BP) 9 "

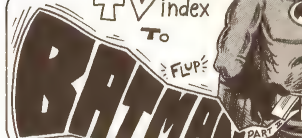
#117: (vol.10,#9)-June 1950 52 pages cover:DD,HDL(Kelly)
"Donald vs. Gladstone: a Daisy for Daisy"s (DA,GG)(rep.in#299)
...1st mention of his classic Gladstone LUCK! Barks 10 pages
"Little Red Wolf's Pal Coyote"s (LBW) 8 "
"Tiger Termite, Missing Rug"s (BB) 8 "
"Minnie's Gay Easter Surprise" text & illo (MM,MN) 2 "
"MM, Monarch of Medicks"(part I) (MM,G,MM) 11 "

#118: (vol.10,#10)-July 1950 52 pages cover:DD,HDL(Kelly)
"Donald Duck, Get a Job!"s NOT by Carl Barks 10 pages
"Bucky Thwarts Hoppy Toad's Dining Plans"s (BB) 8 "
"Zeke's Conscience, Jiminy Cricket"s (LBW,Pinocchio) 8 "
"Grandma's Lawn Party" text & illo (GD,MM,MN,Foulfellow)2 "
"MM, Monarch of Medicks"(part II) (MM,MM) 12 "

#119: (vol.10,#11)-August 1950 52 pages cover:DD,HDL (?)
"Donald Duck Goes Down With His Ship"s NOT by Barks 10 pages
"Zeke Meets Practical's Cousin Raymond Razorback"s(LBW) 8 "
"Sammy Snail, Monster"s (BB) 8 "
"Figaro Earns a Vacation" text & illo (MM,MN,G,M&F) 2 "
"MM, Monarch of Medicks"(part III) (MM) 13 "

#120: (vol.10,#12)-September 1950 52 pages cover:DD,HDL (?)
"Bogart the Obsolete Milk Horse"s (DD) NOT by Barks 10 pages
"Zeke Takes a Job in the Big City"s (LBW) 8 "
"Bucky and the Honey Thief"s (BB) 8 "
"Jingo, the New Circus Star" text & illo (MM,G,GD,DD) 2 "
"MM, Monarch of Medicks"(part IV) (MM,MM) 11 "

To be continued...



SECOND SEASON ** Cast & credits same as 1st season.

#35: "Shoot a Crooked Arrow" (9/7/66 & 5/31/67)
#36: "Walk the Straight and Narrow"(9/8/66 & 6/1/67)
w: Stanley Ralph Ross d: Sherman Marks
The Archer, a Hood who's Robin in the story tries to give to the poor, is intent on locating the Batcave to destroy the BatComputer.
cast-- Archer:Art Carney; Maid Marilyn:Barbara Nichols; Albert A. Aardvark:Sam Jaffe; Big John:Lorren Baing; Order Took:Doodles Weaver; Alan A.Dale:Robert Cornthwaite; cameos:Dick Clark,Arch Moore.

#37: "Hot Off the Griddle" (9/14/66) w: Stanley R.Ross
#38: "The Cat and the Fiddle"(9/15/66) d: Don Weis
Catwoman's latest thefts include a CATalog, a CATsmaran, and two rare Stradivarius violins (I assumes they had CAT gut strings).
cast-- Catwoman:Julie Newmar; Jack O'Shea:Jack Kelly; Charles: George Barrows; Thomas:Charles Horvath; John:Buck Kartalian; hostess:Edy Williams; Dublin Zucchini:David Fresco.

#39: "The Minstrel's Shakedown" (9/21/66) w:Fran & Marian Cockrell
#40: "Barbecued Batman" (9/22/66) d: Murray Golden
The Minstrel demands $250,000/week from stock exchange members as the fee for his Minstrel's Friendly Stock Broker's Protective Association, or he'll crank havoc at the stock market.
cast-- Minstrel:Van Johnson; Amanda:Leslie Perkins; Courtland: John Gallaudet; Putnam:Arny Archerd; Twble:Norm Grabowski; Bass: Remo Pisani; man/James O'Hara; cameos:Phyllis Diller & Del Moore.

#41: "The Spell of Tut" (9/26/66) w: Robert Dennis & Earl Barret
#42: "Tut's Came Is Shut" (9/27/66) d: Larry Peerce
King Tut slips Commissioner O'Hara some distilled essence of scarab lymph & makes him his mindless slave. (Must taste good!)
cast-- Tut:Victor Buono; Cleo Patrick:Pippa Scott; royal apothecary:Sid Haig; Anenophis Twafik:Michael Fataki; royal lapidary: Peter Mamakos; Sethos:Boyd Santell; Susan Smith:Ban Bradley.

#43: "The Greatest Mother of Them All"(10/5/66) w:Henry Slesar
#44: "Ma Parker" (10/6/66) d:Oscar Rudolph
Ma Parker & her gang take over the Gotham City State Pen.
cast-- Ma:Shelly Winters; Mad Dog:Mike Vandever; Pretty Boy: Robert Bhneller; Machine Gun:Peter Brooks; Legs:Tisha Sterling; Tiger:James Griffith; Warden Crichton:David Lewis.

#45: "The Clock King's Crazy Crimes" (10/12/66)
#46: "The Clock King Gets Framed" (10/13/66)
w: Bill Finger & Charles Sinclair d:James Neilson
Clock King's latest prime time crime involves the theft of a clock from the Parkhurst Pop-Op Gallery and plans to purloin Bruce Wayne's collection of antique watch stands.
cast-- Clock King:Walter Slezak; Millie Second:Ellen O'Neill; Benson Parkhurst:Ivan Triesault; Forbes:Jerry Doggett; Harry Hunsert:Herb Anderson; cameo : Sammy Davis.

#47: "An Egg Grows in Gotham" (10/19/66 & 1/19/67)
#48: "The Tegg Foes in Gotham" (10/20/66 & 1/20/67)
w: Ed Self & Stanley Ralph Ross d:George Waggner
Egghead gains legal ownership of Gotham City thru Chief Screaming Eagle, whose tribe still retains ownership of the city site.
cast-- Egghead:Vincent Price; Miss Bacon:Gail Hire; Chief:Edward Everett Horton; Fox Leader:Ben Wright; Benedict:Gene Dynarski; Tim Tyler:Steve Dunne; Pete Savage:Albert Carrier; cameo:Bill Dana, Ben Alexander, George Fenneman, Mae Clark.

#49: "The Devil's Fingers" (10/26/66 & 8/30/67)
#50: "The Dead Ringers" (10/27/66 & 8/31/67)
w: Lorenzo Semple Jr. d: Larry Peerce
Chandell is wooing Aunt Harriet to gain control of the Wayne fortune to pay his brother, blackmailing him for using a slayer piano.
cast-- Chandell:Harry Libersee; Dos:Marilyn Hanold; Mimi:Sivi Aberg; Ras:Edy Williams; Alfred Sipe:James Millhollin.

#51: "Nixoner, the Penguin"(11/2/66 & 8/23/67) w:Stan Sherman
#52: "Dishonor the Penguin" (11/3/66 & 8/24/67) d:Oscar Rudolph
Penguy turns honest (?) & runs for mayor with Batman his opponent.
cast-- Penguin:Burgess Meredith; Lulu:Cindy Malone; Hooper:Woodrow Parfrey; Gallus:George Barth; cameos:Paul Revere& the Raiders, Little Egypt, Russy Knight, Allen Ludden, Dennis James, Chet Huntley, Don Wilson, & Jack Bailey.

#53: "Green Ice" (11/9/66 & 7/12/67) w:Max Hodge
#54: "Deep Freeze" (11/10/66 & 7/13/67) d:George Waggner
Mr.Freeze kidnaps beauty queen, Miss Iceland, and threatens to freeze Gotham City unless he's paid a $1,000,000,000.00 ransom.
cast-- Mr.Freeze:Otto Preminger; Nellie:Marie Windsor; Miss Iceland:Dee ("Verda") Hartford.

#55: "The Impractical Jokes" (11/16/66) w:Jay Thompson & C.Hoffman
#56: "The Joker's Provoker" (11/17/66) d:James B.Clark
The Joker uses his devious mind to stop, reverse or speed up time in a plan to pollute Gotham City's water supply.
cast-- Joker:Cesar Romero; Cornelia:Kathy Kersh; Angus Ferguson: Christopher Cary; Latch:Louis Quinn; Bolt:Larry Anthony; cameo: Howard Duff.

#57: "Marsha, Queen of Diamonds" (11/23/66) w:Stanford Sherman
#58: "Marsha's Scheme of Diamonds"(11/24/66)d:James B.Clark
Marsha puts spells on Gordon & O'Hara to make them do her bidding in a plot to steal the Batdimond (BatComputer power source). cast-- Marsha:Julie Newmar; Grand Regul:Woody Strode; Aunt Mild:Estelle Winwood; Sgt.O'Leary:James O'Hara; announcer:H.Douglas.

#59: "Come Back Shame" (11/30/66 & 8/9/67) w:Stanley Ralph Ross
#60: "It's How You Play the Game"(12/1/66 & 8/10/67)d:Oscar Rudolph
Shame is rustling parts of choice cars in order to build a super fast truck that will outrun the Batmobile at 300 MPH.
cast-- Shame:Cliff Robertson; Okie Annie:Joan Staley; Hot Rod Harry:Jack Carter.

#61: "The Penguin's Nest" (12/7/66) w: Lorenzo Semple Jr.
#62: "The Bird's Last Jest" (12/8/66) d: Murray Golden
Penguy's latest scheme requires that he gets himself thrown in prison in order to pull off a huge check forgery plot.
cast-- Penguin:Burgess Meredith; Chickadee:Grace Gaynor; Judge Moot:Veltaire Perkins; Gordy Blue:Lane Bradford; Matey Dee:Vito Scotti; cop:James O'Hara; cameo:Ted("Mirch")Cassidy.

#63: "The Cat's Meow" (12/14/66 & 8/16/67) w:Stanley R.Ross
#64: "The Bat's Kowtow"(12/15/66 & 8/17/67) d:James B.Clark
Catwoman holds Chad & Jeremy's voices for $22,400,000 ransom.
cast-- Catwoman:Julie Newmar; Chad:Jeremy Clyde & Chad Stuart & Jeremy Clyde:themselves; Benton Belgoody:Joe Flynn; Ecnis: Sharyn Wynters; Miney:Chuck Henderson.
(cont.)

#65: "The Puzzles Are Coming" (12/21/66) w:Fred De Gorter
#66: "The Dee Is Stunning" (12/22/66) d:Jeffrey Hayden
The Puzzler tricks multi-billionaire Artemus Knab into selling puzzle balloons to aid him in the theft of game & secret plans plans.
cast-- Puzzler:Maurice Evans; Rocket O'Rourke:Barbara Stuart; Knab:Paul Smith; cameoes:Andy Devine, Sonny & Cher.

#67: "The Sandman Cometh" (12/28/66 & 5/10/67)
#68: "The Catwoman Goeth" (12/29/66 & 5/11/67)
w: Ellis St.John & Charles Hoffman d:George Waggner
Catwoman & Sandman team-up in a plot to steal the J.Pauline Spaghetti fortune.
cast-- Catwoman:Julie Newmar; Sandman:Michael Rennie; Spoons: Richard Peel; J.Pauline:Spring Byington; Map:Tony Ballen.

#69: "The Contaminated Cowl"(1/5/67 & 8/2/67) w:Charles Hoffman
#70: "The Mad Hatter Runs Afoul"(1/5/67 & 8/3/67)d:Oscar Rudolph
Jervis Tetch, the Mad Hatter, steals the Hatfield Ruby & plans to steal the ruby imbedded in the Golden Buddha of Bargsma.
cast-- Tetch:David Wayne; Polly:Jean Hale; Hattie Hatfield:Barbara Morrison; Benny:Lennie Breman; Skimmer:Victor Ames.

#71: "The Zodiac Crimes" (1/11/67 & 6/14/67) w:Steve Kandel &
#72: "The Joker's Hard Times"(1/12/67 & 6/15/67) Stan Sherman
#73: "The Penguin Declines"(1/18/67 & 6/21/67) d:Oscar Rudolph
Joker & Penguy join forces to commit crimes based on the signs of the sodiac, such as turning Gotham's water supply to Jell-O.
cast-- Penguy:Burgess; Joker:Cesar; Venus:Terry Moore; Mercury: Hal Baylor; Mars:Joe Di Reda.

#74: "That Darn Catwoman"(1/19/67 & 6/22/67) w:Stanley R.Ross
#75: "Boat,Darn Catwoman"(1/20/67 & 6/23/67) d:Oscar Rudolph
During a drug called CATatonic, Catwoman gains control of both Bateman & Robin and uses them to help her rob the mint of a mint.
cast-- Catwoman:Julie Newmar; Pussycat:Leslie Gore; Pat Pending: J.Pat O'Malley; Spade:Jack Gegroy; Templar:George Sawaya; Little Al:Allen Jenkins! (Gore sings "California Night" & "Maybe Now".)

#76: "Penguin Is a Girl's Best Friend"(1/26/67 & 6/29/67)w:Stan
#77: "Penguin Sets a Trend"(2/1/67 & 7/5/67) Sherman; d:James
#78: "Penguin's Dissatcrous End"(2/2/67 & 7/6/67) B.Clark
Penguy & Marsha, Queen of Diamonds team-up to make a movie starring Bateman as a frog for $10 million from the gold treasury which they form into a tank(for which they stole the plans).
cast-- Penguy:Burgess; Marsha:Carolyn Jones; Aunt Hilda:Estelle Winwood; Gen.MacGruder:Alan Reed; Beasley:Bob Hastings.

#79: "Bateau's Anniversary" (2/8/67) w: William D'Angelo
#80: "A Riddling Controversy"(2/9/67) d: James B.Clark
The Riddler steals $3 million with which he buys a "molequalizer" (why didn't he save a step & steal the "molequalizer" to start with?) and threatens to destroy police HQ unless they legalize crime.
cast-- Riddler:John Astin; Anne Cram:Deanna Lund; Acrose:Jim Lefebvre; Down:Ken Scott; Prof.Charm:Martin Kosleck.

#81: "The Joker's Last Laugh" (2/15/67) w:Fete Rabe & Lorenzo Semple
#82: "The Joker's Epitaph" (2/16/67) d:Oscar Rudolph
The Joker is printing counterfeit money at a comic-book publishing co.(waste of time - he could make more $ printing counterfeit comics!).
cast-- Joker:Cesar; Josephine Miller:Phyllis Douglas; Mr.Olse:Lawrence Montaigne; Mr.Flame:J.Edward McKinley.

#83: "Catwoman Goes to College" (2/22/67) w:Stanley Ralph Ross
#84: "Bateau Displays His Knowledge"(2/23/67) d:Robert Starr
Catwoman enrolls in Gotham State University as a student of criminology in a plot to steal the $12 million Batagonian Cat's-Eye Opals.
cast-- Catwoman:Julie Newmar; Cornelli:Paul Mantee; Penn:Sheldon Allman; Brown:Paul Picerni; Fat Freddy:Jacques Bergerac; Amber Forever:Whitney Blake; cameo:Art Linkletter.

#85: "A Piece of the Action"(3/1/67) w:Charles Hoffman
#86: "Bateau's Satisfaction"(3/2/67) d:Oscar Rudolph
Batman & Robin meet the Green Hornet & Kato when Britt Reid comes to Gotham City to investigate a rare-stamp counterfeiter.
cast-- Hornet/Britt:Van Williams; Kato:Bruce Lee; Col.Gumm:Roger C. Carmel; Finky Pinkston:Diane McBaine; cameo:Edward G.Robinson.

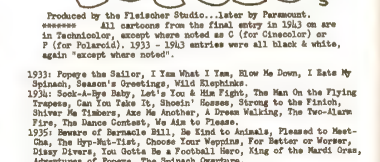
#87: "King Tut's Comp" (3/8/67 & 7/26/67)
#88: "Bateau's Waterloo" (3/9/67 & 7/27/67)
w:Lee & Pauline Townsend & Stanley Ross d:James B.Clark
King Tut returns to kidnap Miss Carson to make her his Cleopatra.
cast-- Tut:Victor Buono; Neil:Green Lee Whitney; Jester:Tim O'Kelly; Miss:Lee Meriwether; cameo: columnist Suzy Kaltenborn.

#89: "Black Widow Strikes Again"(3/15/67) w:Robert Mintz
#90: "Caught In the Spider's Den"(3/16/67) d:Oscar Rudolph
Mrs.Max Black, widow, uses hypnosis, drugs & a brain wave device to compel the"dynamic duo"(brrig, hah!) to do tasks for her.
cast-- Black Widow:Tallulah Bankhead; Tarantula:Don Barry; Irving Cash:Grady Sutton; Daddy Long Legs:[illegible]Mike Lane; Trap Door:Al Ferrara; Grandma:Meg Wylie.

#91: "Pop Goes the Joker" (3/22/67) w: Stanford Sherman
#92: "Flop Goes the Joker"(3/23/67) d: George Waggner
Joker opens a pop art school in a plot to steal valuable objects d'art from the Gotham City Art Museum.
cast-- Joker:Cesar; Baby Jane Towser:Diana Ivarson; Park:Reginald Gardner.

#93: "Ice Spy" (3/29/67) w: Charles Hoffman
#94: "The Duo Defy" (3/30/67) d: Oscar Rudolph
Mr.Freeze kidnaps Prof.Isaacson, and uses the Prof's Thermo Dynamic Ice Ray Beam in a threat to put Gotham City in the deep-Freeze.
cast-- Mr.Freeze:Eli Wallach; Glacia Glase:Leslie Parrish; Prof. Isaacson:Elisha Cook Jr.!; Frosty:H.M.Wynant.

To be continued...



Produced by the Fleischer Studio...later by Paramount.
eeeeee All cartoons from the final entry in 1943 on are in Technicolor, except where noted as C (for Technicolor) or P (for Polaroid). 1933 - 1943 entries were all black & white, again "except where noted".

1933: Popeye the Sailor, I Yam What I Yam, Blow Me Down, I Eats My Spinach, Season's Greetings, Wild Elephinks.
1934: Seein'-Eye Baby, Let's You & Him Fight, The Man On the Flying Trapeze, Can You Take It, Shoein' Hosses, Strong to the Finich, Shiver Me Timbers, Axe Me Another, A Dream Walking, The Two-Alarm Fire, The Dance Contest, We Aim to Please.
1935: Beware of Barnacle Bill, Be Kind to Animals, Pleased to Meet-Cha, The Hyp-Nut-Tist, Choose Your Weppins, For Better or Worser, Dizzy Divers, You Gotta Be a Football Hero, King of the Mardi Gras, Adventures of Popeye, The Spinach Overture.
1936: Vim Vigor & Vitality, A Clean Shaven Man, Brotherly Love, I Love Me You Sis, Bridge Ahoy, What-No Spinach?, I Wanna Be a Life Guard, Let's Get Movin', Never Kick a Woman, Little Swee'Pea, Hold the Wire, The Spinach Roadster, I'm In the Army Now, POPEYE THE SAILOR MEETS SINBAD THE SAILOR (color, 2 reels).
1937: The Fleemales Window Washer, Organ Grinder's Swing, My Artistical Temperature, Hospitality, The Twisker Pitcher, Morning Noon & Night Club, Lost & Foundry, I Never Changes My Altitude, I Like Babies & Infints, The Football Teacher Dowser, Protek the Weakerist, Fowl Play, POPEYE THE SAILOR MEETS ALI BABA & THE FORTY THIEVES (color, 2 reels).
1938: Let's Celebrake, Learn Polikeness, The House Builder Upper, Big Chief Ugh-Amugh-Ugh, I'm Popeye the Love Sick, Plumbin' Is a Pipe, The Jeep, Bulldosing the Ball, Mutiny Ain't Nice, Goonland, A Date to Skate, Cops Is Always Right.
1939: Customers Wanted, Leave Well Enough Alone, Wotta' Nightmare, Ghosks Is the Hunk, Hello-How Am I?, It's the Natural Thing To Do, Never Sock a Baby, POPEYE THE SAILOR MEETS ALADDIN AND HIS WONDERFUL LAMP (color, 2 reels).
1940: Shakespearean Spinach, Females Is Fickle, Stealin' Ain't Honest, Me Feelings Is Hurt, Onion Pacific, Wimmin Is a Mystery, Nurse Mates, Fightin' Pals, Doing Impossiblicle Stunts, Wimmin Hadn't Ought to Drive, Puttin' the Best Foot Forward, Popeye's William Tell, My Pop My Pop, With Poopdeck Pappy, Popeye Presents Eugene the Jeep.
1941: Problem Pappy, Quiet Please, Olive's Sweepstakes Ticket, Flies Ain't Human, Popeye Meets Rip Van Winkle, Olive's Birthday Presink, Child Psykalojiky, Pest Pilot, I'll Never Crow Again, The Mighty Navy, Nix On Nymotorkics.
1942: Kickin' the Conga Round, Blunder Below, Fleets of Strength, Pipeye Popeye Poopeye & Peepeye, Olive Oyl & Water Don't Mix, Many Yanks, Baby Wants a Battleship (last Fleischer cartoon), You're a Sap Mr.Jap, Aliens On the Sarong Seas, A Ball of a Mess, Scrap the Japs, Me Musical Nephews.

PRIME-TIME NETWORK "SKED": MY ALL-TIME FAVORITE

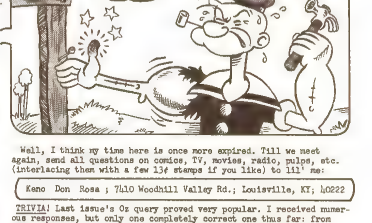
1965!

AS FAR AS I'M CONCERNED, THEY SHOULD SIMPLY RERUN 1964-1965 START TO FINISH... AND SCRAP THE MODERN SHOWS THIS IS WHEN TV HAD IMAGINATION! (SLASHES INDICATE MID-SEASON CHANGES)

NEXT: FALL 1966!

NIGHT →	NETWORK	7:30 → TIME → 8:00	8:30	9:00	9:30	10:00	10:30
SAT.	NBC	FLIPPER	I DREAM OF JEANNIE	GET SMART!	SATURDAY NIGHT at the MOVIES		
	CBS	the JACKIE GLEASON show / CONTINENTAL SHOWCASE		TRIALS of O'BRIEN / SECRET AGENT	the LONER / the FACE is FAMILIAR	GUNSMOKE	
	ABC	SHINDIG / FLYING FAMILY OZZIE & HARRIET	/ the DONNA REED show	the LAWRENCE WELK show	HOLLYWOOD PALACE	ABC SCOPE	
SUN.	NBC	6:30- BELL TEL HOUR WALT DISNEY'S WORLD of COLOR	WONDERFUL	BRANDED	BONANZA	the WACKIEST SHIP IN THE ARMY	
	CBS	7:00- LASSIE MY FAVORITE MARTIAN	the ED SULLIVAN show		PERRY MASON	CANDID CAMERA / WHAT'S MY LINE?	
	ABC	7:00- VOYAGE TO THE BOTTOM OF THE SEA?	the F.B.I. PREVIEW TONIGHT		the SUNDAY NIGHT MOVIE		
MON.	NBC	HULLABALOO	the JOHN FORSYTHE show	DR. KILDARE PART I	ANDY WILLIAMS or PERRY COMO / JOHN DAVIDSON	RUN FOR YOUR LIFE	
	CBS	TO TELL the TRUTH	I'VE GOT A SECRET	the LUCY show / VACATION PLYHSE	the ANDY GRIFFITH show	HAZEL	the STEVE LAWRENCE show / TALENT SCOUTS
	ABC	12 O'CLOCK HIGH		the LEGEND of JESSE JAMES	A MAN CALLED SHENANDOAH	FARMERS DAUGHTER / PEYTON PLACE PART II	BEN CASEY / the AVENGERS??? / BIG VALLEY
TUE.	NBC	MY MOTHER THE CAR	PLEASE DON'T EAT the DAISIES	DR. KILDARE PART II	TUESDAY NIGHT at the MOVIES		
	CBS	RAWHIDE / DAKTARI		the RED SKELTON HOUR / HIPPODROME	PETTICOAT JUNCTION	CBS REPORTS or NEWS SPECIALS	
	ABC	COMBAT		McHALE'S NAVY	F TROOP?	PEYTON PLACE PART III	the FUGITIVE!
WED.	NBC	the VIRGINIAN			the BOB HOPE show or SPECIAL	I SPY	
	CBS	LOST in SPACE???	the BEVERLY HILLBILLIES	GREEN ACRES???	the DICK VAN DYKE show	the DANNY KAYE show / the JOHN GARY show	
	ABC	OZZIE & HARRIET / BATMAN?	the PATTY DUKE show	GIDGET / BLUE LIGHT	BIG VALLEY / the WEDNESDAY	AMOS BURKE, SECRET AGENT / NIGHT MOVIE	
THUR.	NBC	DANIEL BOONE		LOREDO	MONA McCLUSKEY / MICKIE FINN'S	the DEAN MARTIN show / ROWAN & MARTIN	
	CBS	the MUNSTERS!	GILLIGAN'S ISLAND ??	MY 3 SONS	CBS THURSDAY NIGHT MOVIE		
	ABC	SHINDIG / ? BATMAN!	DONNA REED / GIDGET	O.K. CRACKERBY! / DOC / the HENRY MANCE	BEWITCHED	PEYTON PLACE PART III	the LONG, HOT SUMMER / the BARON / AVENGERS!!
FRI.	NBC	CAMP RUNAMUCK	HANK	CONVOY / SAMMY DAVIS JR. / SING ALONG	with MITCH	MR. ROBERTS	the MAN from UNCLE.!
	CBS	the WILD WILD WEST!		HOGAN'S HEROES	GOMER PYLE USMC	the SMOTHERS BROTHERS show	SLATTERY'S PEOPLE / the TRIALS of O'BRIEN
	ABC	the FLINTSTONES	TAMMY / SUMMER FUN	the ADDAMS FAMILY	HONEY WEST	PEYTON PLACE / FARMERS DAUGHTER	the JIMMY DEAN show

1943: Spinach for Britain, Seein' Red White & Blue, Too Weak to Work, A Jolly Good Furlough, Ration for the Duration, The Hungry Goat, Happy Birthdaze, Wood Peckin', Cartoons Ain't Human, Her Honor the Mare.
1944: We're On Our Way to Rio, Anvil Chorus Girl, Spinach Packin' Popeye, Puppet Love, Pitchin Woo at the Zoo, Moving Aweigh, She-Sick Sailors.
1945: Pop Pie Ala Mode, Tops in the Big Top, Shape Ahoy, For Better or Nurse, Mess Production.
1946: House Tricks, Service With a Guile, Klondike Casanova, Peeps in the Deep (G), Rocket to Mars(G), Rodeo Romeo.
1947: The Fistic Mystic, The Island Fling, Abusement Park(G), I'll Be Skiing You, Popeye & the Pirates, Royal Four Flusher, Wotta Knight, Safari So Good, All's Fair at the Fair(G).
1948: Olive Oyl for President(P), Wigwam Whoopie(P), Pre-Hysterickle Man(P), Popeye Meets Hercules(P), A Wolf in Sheik's Clothing(P), Spinach Vs. Hamburgers, Snow Place Like Home(P), Robin Hood Winked (P), Symphony in Spinach(P).
1949: Popeye's Premiere, Lumberjack & Jill(P), Hot Air Aces(P), A Balmy Swami, Tar With a Star, Silly Hillbilly, Barking Dogs Don't Fite, The Fly's Last Fight.
1950: How Green Is My Spinach, Gym Jam, Beach Peach, Jitterbug Jive, Popeye Makes a Movie, Baby Wants Spinach, Quick On the Vigor, Riot In Rhythm, Farmer & the Belle.
1951: Vacation With Play, Thrill of Fair, Alpine For Two, Double Cross Country Race, Pilgrim Popeye, Let's Stalk Spinach, PunchAudo.
1952: Popeye's Pappy, Lunch With a Punch, Swimmer Takes All, Friend Or Phony, Tots of Fun, Popalong Popeye, Shoteye Popeye.
1953: Child Sockology, Ancient History, Big Bad Sinbad, Popeye's Birthday, Toreadorable, Baby Wants a Battle, Fireman's Brawl, Popeye the Ace of Space(3D), Shaving Maggs.
1954: Four Flushers, Popeye's 20th Anniversary, Taxi Turvy, Bride & Gloom, Greek Mirthology, Fright to the Finish, Private Eye Popeye, Gopher Spinach.
1955: Cookin' with Gags, Nurse to Meet Ya, Fanny Antics, Beaus Will Beaus, Gift of Gag, Car-say Driver, Mister & Mistletoe, Cops Is Tops, A Job for a Cob.
1956: Hill-Billing & Cooing, Popeye for President, Out to Punch, Assult & Battery, Insect to Injury, Parlez Vous Woo, I Don't Scare, A Haul In One.
1957: Nearlyweds, The Crystal Brawl, Patriotic Popeye, Spree Lunch, Spooky Swabs.
Mid-60s: 220 new Popeye cartoons with super-limited animation, the less said about which,the better.
*1972: The Man Who Hated Laughter (ABC "Saturday Superstar Movie"), the best said about which, the nothing.
(Total number of Fleischer/Paramount Popeye cartoons: 234.)



Well, I think my time here is once more expired. Till we meet again, send all questions on comics, TV, movies, radio, pulps, etc. (interlacing them with a few 13¢ stamps if you like) to 111' me:

Keno Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, KY, 40222

TRIVIA! Last issue's Oz query proved very popular. I received numerous responses, but only one completely correct one thus far: from Herb Dolph. The two organizations which welcomed Dorothy Gale to Munchkinland (in song) were the Lullabye League and the Lollipop Guild. And the site of the Miracle Wonderland Carnival Company's performance when the future Wizard's balloon drifted away? As indicated by the words emblazoned on the balloon's side:"OMAHA State Fair" (which was in Nebraska, unless, unbeknownst to me, Omaha was incorporated as a separate state in 1939). The final question I have on this movie: to fit "The Wizard of Oz" into its 2-hour-with-commercials time-slot on TV, how much & which parts of this movie have never seen the light of day for 37 years???

NEW QUERY: Let's have a question whose answer will be based on both accuracy & QUANTITY. The prize-less winner will be he who can...

* ...Name the greatest number of valid examples of TV-series character cross-overs: I want instances where a character from one TV series makes an appearance on another completely different series. (It has been known to happen!)

Be seeing you...

Don Rosa

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

QUOTES FROM THE QUOTABLES.....or.....rereading Harmon: I've mentioned Jim Harmon's and Don Glut's "The Great Movie Serials" elsewhere in this column. More than a dozen books covering movie chapterplays in whole or part have been published in the last decade. Each offers bits of information covered nowhere else; so I never tire of them. "The Great Movie Serials" which came out three years ago was one that I missed until the Xmas holidays offered the time to catch up to overdue projects and information gathering. But enough of the prologue. Herewith are some bits that I found to be interesting footnotes:

"The contracts made between Republic Pictures and the various sources from which they made their serials (comic magazine and newspaper publishers, authors, etc.) often resulted in legalities stating that certain productions could not be shown after a particular date. Therefore, the Republic serials like The Lone Ranger (1938), Drums of Fu Manchu (1940), Adventures of Red Ryder and King of the Royal Mounted (1940), Capt. America and Haunted Harbor (1944) have been unfortunately withdrawn." A similar incident resulted from a contract between Ideal Toy Co. and NPP with the former's Capt. Action doll. When it was taken out of the product line, NPP had to cancel the title. It had a short career, and an honest critic would be hard pressed to rate it one way or the other because it hadn't had time to fully develop.

In Flash Gordon Conquers the Universe, Zatara the Magician fans had the opportunity of working the English language backwards in sound! "The speech patterns of the Rock Men were indeed a curiosity. Their words came out backwards! But Zarkov....knew that they were actually speaking the language of the lost tribes of Earth's own Gobi Desert in Mongolia.....Surprisingly, when the track is played backwards, the dialogue did not reveal any off-color phrases or in-jokes, but exactly what Zarkov translated."

O.K. So Adam West didn't look like Detective Comic's Bruce Wayne. Nor Did George Reeves resemble Action Comic's Superman. In fact, some characters have facial features that could never be akin to a person unless he had some definite physical deformity. "The casting of the role of Dick Tracy was perfect. Naturally no one really had an angular face like the one drawn in the newspaper strip. Republic's casting office was, however, able to find a handsome young actor who managed to "suggest" the comic strip features of Dick Tracy, in the line of the jaw especially.....He was Ralph Byrd. In an hour long color Dick Tracy television pilot made late in the 1960s to hopefully launch a new series based on the character, actors were made up to look exactly like the Chester Gould versions. The result was most unpleasant."

Several years ago, the 1973 New York Comic Art Convention to be exact, Kirk Alyn told me this anecdote. I'm glad that the Messrs. Harmon and Glut iterated it in their tome: "The energetic producer tried selling the exacting publisher's representatives (the licensing deal with NPP stated that choice of the script and main characters were subject to the publisher's approval. Winslow Mortimer was the NPP man in charge in Hollywood) on how well suited Alyn would be in the part of the Man of Steel - his handsome face with the slightly aristocratic nose and clean jawline would be perfect as Superman. Finally, Kirk Alyn walked into the producer's office - wearing a goatee and moustache grown for a part in an historical film!"

At this writing, one of the big first run films is "The Hindenberg". In "The Phantom Creeps", Bela Lugosi, playing the part of yet another mad scientist, this time named Zorka, includes in his wave of terror the destruction of the Hindenberg. The classic newsreel footage was used in the serial for the destruction scene. The point is that Dracula destroyed the dirigible before George C. Scott's group did.

* *

"COMIC COLLECTOR'S COMMENTS"

How does one justify a $2.00 cover price for a comic book besides the large size, teamup of the two top characters in competing publisher's stables? Care and detail.....and that's what I perceived in reviewing the compsition of the Superman-SpiderMan teamup extravaganza prior to reading the story. The panel layouts were out of a Will Eisner Spirit story. The backgrounds and angle perspectives all over the story rather than in infrequent spots. Although I'm accustomed to a Wayne Boring or Curt Swan Superman, Ross Andru did an adequate job on the Man of Steel.

When I walked into the Marvel bullpen a few weeks back and saw Roger "Sterno" Stern there, I suddenly realized that like the class of 1915 at West Point, here was a group that really produced. From the early days of "The Gang", the pro ranks have been swelled with charter members in bunches. Duffy, Roger Slifer, now Sterno at Marvel, and Bob Layton at Charlton. Rumor has it that Dave Hartman may come in as a letter also.

And give credit to the Pittsburgh Comics Club for their dedication. Not only is each issue of their bi-monthly bulletin becoming more and more professional; but I received in the mail a notification about participating in their 1976 anniversary edition some ten months before it's due! They just finished sponsoring a show at a large library in Pittsburgh and are working on their cotumes for the Summer months convention circuit.

By the time the first part of this review was published in RBCC, almost every other fanzine of note had printed a piece about this newest of science fiction presentations to grace the video tube. National trade papers and magazines also added to the P.R. agent's dream of successful by information the general viewing public of its existence and what to expect. All news media was unanimous on one salient and obvious point: the special effects were startling to say the least. More concerned buffs and discriminating TV watchers were quick to realize that machine was given priority over man in the series. The robot like motions, almost monotonous acting, the lack of emotions in both expression and voice of the actors kept the spectre of an overly technical existence was more of an anguish than a necessity in comprehending the week by week performances of the Alpha Base spacemanits. As for quote a Star Trek motto, space was the final frontier, then thank heaven that John Ford was not made to direct these pioneers on their journey, for not even he could inject the human need into such stories and scripts.

Newsweek in its October 20, 1975 edition titled the review "Spaced Out", and hinted what the major networks, formerly disinterested entreppreneurs, would be prime interested parties should Sir Lew Grade's ITC subsidiary prescribe another 23 weeks of shooting. Having been to several cities in my business travels that had only independent stations affiliated to the "Big 3" networks, I confirmed the article that many of the 155 customers had indeed preempted CBS, NBC or ABC offerings for Space 1999 in close to or into prime time programming. That the series is commercial was proved.

As the series progressed, science fiction mandated more of the plots. Aliens, extraterrestrial ships, and conditions still theoretical to our scientific community had made avenues into the episodes. The frozen planet Ultima Thule (greatest frost) and its immortal inhabitants, Margaret Leighton as a dowager queen of an alternate dimensional world, an energy seeking entity whose physical form is that of non-bodiment and a mutated baby (the Aden of Alpha Base) made up the first quarter of the series along with the prime and secondary chapters which established the origin and central theme of the series. Whatever happened, whoever prevailed along with the three main stars, one could not fail in love with any of the actors as trekkies did with Kirk, Spock, McCoy and the others. If Space 1999 becomes a classic it will not make legends of its stars. Actors having minor roles will not be invited to cons, not because most of them are european and relatively unknown to American audiences, but because no personalities will be developed from the series. And that is unfortunate because it taints the allegiance such a science fiction presentation can ask of its audience.

As the Space 1999 programs appeared, it became more evident that Isaac Asimov was quite correct in stating that the series title was a misnomer by 50 years; because the intelligent audience of science fiction buffs were quick to determine that many of the "advances" were many more years ahead of time based upon present day science than could be accomplished in 1999.

In the vernacular of the comic art industry, "swiping" became apparent from the very outset when Eagle spaceships were quite similar in design to Kubrick's models. Space suit designs were almost duplicates of those used in a Japanese movie of small distribution in the U.S. titled "Terror From Outer Space". and did not Flash Gordon use a similar hand gun in the 1954 television series? While the motto "there is no monopoly on genius" certainly holds true everywhere in our daily lives, credit should be given the producers for gleaning only the best of an available cornucopia of special effects and ideas in trading on such genius. They chose to copy logical. and apropos material for Space 1999's equipment.

What of the stars? Prior to the premiere in the United States, Barbara Baines and Martin Landau made a cross country publicity tour. After 80 Mission Impossible episodes, both seemingly disappeared from the tube. Landau did a great deal of movie work in Europe, most pictures being unspectacular; but aside from a Columbo and several Movies-of-the-Week, neither worked in America for several years. Both complained that most of the scripts offered them were on the order of a Mr. & Mrs. North detective series. Then Gerry & Sylvia Anderson approached them with the 1999 idea, stimulating their interest by indicating that Brian Johnson, who did the special effect for 2001:A Space Odyssey would do the same for 1999; and costumes would be designed by famed couturier Rudi Gernreich. The latter met with Miss Bain's fancy no doubt. Having won an unprecedented three consecutive Emmys for best actress in a dramatic series, she looked forward to steady work again; even to the point of acting as a saleslady in lining up independent TV stations for the series. The networks, as explained last issue, were willing to commit to 13 weeks, but not to the entire run of 24 episodes, and so ITC took the independent route. Local channels, as a result of the Big Three Network's unwillingness to gamble, are the benefactors of weekly presentations that cost on the average of $270,000. each in England. In the United States, the estimated cost would have been approx. $400,000. per piece! In Great Britain, the program became popular while still in the planning stage, thanks to trade gossip and industry negotiations, making it the same kind of a symbol status that Batman did in this country in the late 1960's. Famous names clammored to get cast shots. Such as the aforementioned Margaret Leighton, and two luminaries from the horror/mystery genre, the Messrs. Christopher Lee and Peter Cushing appear in episodes. Others, known in Europe but strangers to us include Italian actor Gianni Garko (Tony Cellini, who survived an ill-fated space probe), and South Africa's Catherine Schell (the curvy Guardian's servant on the planet that mind-drugged the Alphans in order to get them to live on a poppy seed surfaced land).

As the series continued, the major newspapers gave featured coverage to the cries. Cue magazine had a cover showing the Landaus in a pitched ray gun battle with Kirk and Spock. The banner read "Can 1999 Match Trek". It had some to that already. Isaac Asimov said "No contest," in both Newsweek and Cue. Some dealers at the Star Trek Concordance were reluctant to display 1999 merchandise. Perhaps a yardstick to the future would be the reaction of onlookers when, during the Xmas holidays, the first 1999 repeat was shown. Will it seem as good the second time around?

The white Mercedes drove up close to the side of the building and stopped at the special parking area reserved for staff members. A handsome man dressed in blue long sleeved sweater, open collared shirt and loafers emerged. Creator of a comic strip seen in 1300 newspapers by approximately 75 million readers, Mort Walker shook hands and greeted me like a next door neighbor just returned from a weekend vacation. If his ability with pen and brush had failed him, he could have been a radio or television announcer, so rich and purposeful is his voice. We spent over an hour together, talking about the man and his work. Although I had jotted down a list of questions designed to be inordinary, the conversation took many tangent turns. Hopefully, what follows will add something to your already accrued knowledge of Beetle Bailey and company. For purposes of simplification (and to make my two fingered typing chore an easier one), Mr. Walker will be noted by "W" and your columnist by "S", as I present

AN INTERVIEW WITH MORT WALKER AT THE MUSEUM

W: "Beetle has been in comic books for 25 years without a hitch, first with Gold Key, then King Features put it out themselves. My oldest boy is doing the Sgt. Snorkel comic book now; and my number two son, Brian, works here as the assistant curator. He does all the exhibits and put together the catalog for the Hal Foster exhibit."

S: "In the back of your mind have you had any thought that both boys would get their apprenticeship by working with you or are they already doing something?"

W: "I just waited to see if there was any interest or talent. I think the sons, unfortunately, don't like to compete with their father, especially when their father is very successful."

S: "Back in 1973, at the New York Comic Art Convention, at the Mort Walker exhibit, lo and behold I spotted a panel of Beetle Bailey with his eyes uncovered. To my knowledge it's the only one anyone has ever seen like that. There must be a story behind it. Why is it that you finally revealed what he looked like without a hat. Was it just a lark or was it a test to see whether sometime in the future you might change his appearance?"

W: "Actually, it wasn't that I'd eventually do it. It was one of the first strips I ever did, and it was back when Beetle was in college. The professor told Beetle that he couldn't wear his hat in the classroom. When he removes it and the professor sees Beetle's face with all that wild hair he tells him to put it back on. I did the strip and down at the syndicate where we got to talking about it and Sylvan Byck said 'Well, I think you're losing something thing here because his trademark is that his hat is always over his eyes, and let's keep that so that he'll have a readily identifyable physical characteristic and everybody will recognize him.'... I junked the strip. We didn't use it and I still have it at home. We decided that from then on we would never reveal his eyes."

S: "When you took him out of school and put him in the Army, was there a reason for that? Did the syndicate feel that the strip was getting stagnant and needed new motivation or was it for plot purposes that you ultimately decided to go back to your own days in the service?"

W: "Well, it was the times for one thing. We were in the Korean War. They were drafting all the college boys that weren't doing too well. I always portrayed Beetle as a kind of a minor student, heavy on fun and loafing but not much at cracking books. He was just the type that they would have drafted. Actually I didn't want to put it. I enjoyed drawing him that way and I still look back at those college strips and I would love to be drawing Beetle in a black sweater and striped pants and porkpie hat because to me it is easier drawing and more interesting to work with. Drawing him in uniform I don't have a central black to hold the panel together. So I have to put black desks in and black ground lines in order to get something in there to balance out the panel. But then the figures seem to recede so its always been a drawing problem. I've never really enjoyed drawing the uniforms. They're so gray and lacking in feeling and light, but I asked Sylvan about putting Beetle in the Army ... in my blissful ignorance I didn't know that the strip wasn't doing too well. I had about 25 papers and was making more money than I ever made in my life, $150.00 a week. To me that was pretty solid living. Sylvan said that if I changed it, I might lose the papers I had. Then the editor of the Philadelphia paper also suggested it, and he was our biggest client. Naturally a suggestion from him was tantamount to an order, so we went ahead and did it and boy, the circulation shot up. I had 100 papers in the next six months, then I got a Sunday page and from then on it just kept climbing, although Byck said that if I had brought it in as an Army strip he never would have bought it. At that time they were phasing out Sad Sack and Willie and Joe. This was 1950."

S: It's a good thing you didn't do it a few years ago what with the tremendous anti-war feeling that existed. It caused the demise of Terry & The Pirates and Smilin' Jack."

W: "That's one of the reasons why I never put Beetle into actual battle. First of all, to me war isn't very funny. I found that it would be very difficult to be factual and funny when people were getting killed."

S: "Let me ask you this. Are there any characters in Bettle Bailey that are actual counterparts of people you met while you were in the service?"

W: "Oh yes. Most of them are based on people I knew. Take Sgt. Snorkel for instance. I've never really told the name of the actual Sgt. I had who was exactly like Sgt. Snorkel. He was rotund and looked vicious, but one Xmas after we had come back from the obstacle course and there on each guy's pillow was a mimeographed poem to "his boys". A very sentimental type poem. We laughed about that. Isn't it strange to find these conflicting characteristics in one man; the meanness and the toughness and the sentimentality. I patterned Snorkel after him and it still works very well. Here's the father figure that will beat you to a pulp and then put his arm around you."

S: "The military service itself. Have they ever reacted to the plotlines or the directions in which you take Beetle. You know, a comment that Walker, this is now an all volunteer army and we don't feel you're doing us justice by giving the impression that Beetle Bailey is what the army is really like ?"

W: "One time they used a bunch of my strips in recruitment booklets for the Natl. Guard and one time they used my strips in the Pentagon as instruction on how not to do things, the way Beetle Bailey does. They've never officially recognized it, although I've had lunch with the Secretary of Defense and made a few speeches at the State Dept. and so forth. Soldier Magazine is coming down to do an interview for a cover story and I was a little surprised that they would go to that extent and sort of endorse Beetle Bailey. But they said they had wanted to do an interview for years but didn't know how to get in touch with me. They said, 'Golly, we see your stuff tacked up on bulletin boards everywhere.'"

S: "Well, he certainly is a good image. And speaking of good images, we know that Beetle Bailey has been in animated cartoons for some time, but it would seem to me that it has all the basics for a live television show. Have you ever been approached by producers?"

W: "So many times that if somebody came in right now and proposed it I wouldn't even get excited.....in the past I've read scripts and we've done casting. One time Dick Van Dyke was going to be Beetle Bailey. That was before his own show made him famous. And Jack Lemon was considered as was Bob Denver. Over the years a number of producers have come up here and I've given them research material and time, read scripts, rejected some and have gone pretty far with the thing but for some reason it's never been acceptable by the networks."

S: "What is a vocation for you. What is your means of living is actually an avocation for us. In other words, your work becomes our pleasure. We come home at night after a hard day's work or a session in school, open the paper and enjoy the fruits of your talents of creativity. What do you do, when you do have time for yourself after this tremendous workload you're carrying with Beetle Bailey, Hi & Lois and Boner's Ark? What is your form of relaxation?"

W: "Well, I play golf. That gets me out of the house. When you're working as a cartoonist you're usually cloistered in a room without any support or contact with your colleagues as you are when you go to an office. So one of my biggest forms of relaxation is to get out with the other guys, have a few drinks and golf or bowl. And when we don't have enough time for part, we'll just have lunch."

S: "Anything else?"

W: "Well, I do a lot of writing. At one time I was a writer for Dell Publishing Co; and ghost writing for comedians like Bob Hope, Jimmy Durante and fellows like that. Milton Berle based a whole show on my writing. I've always enjoyed it as a vocation. I was editor of the National Cartoonists Society newsletter, the album and the annual booklet that they give away at the April dinner. I've written a couple of childrens books. Dik Browne illustrated them. He did all the work. One of the stories I wrote in 15 minutes and it took him 6 months to draw it."

S: "Has Beetle Bailey more or less remained the same since you started the strip in the 50s? I'm not talking specifically about such evident things as the switch from college to the army. I'm referring to a status quo in your handling of the strip as the years went by."

W: "I think you have to make changes. You've got to stay up in this business. The Beetle Bailey of today is nothing like the Beetle Bailey of 1950, 1955 or 1960. The characters look different, the style of writing is different. I'll go back and resurrect an idea and bring it in to my staff. We have a gag conference on Monday morning. Jerry Dumas will say 'That looks like a 1960 Beetle Bailey'. He was right. My writing is a lot briefer now, the space is smaller, and add to that the fact that we've less panels and you have to learn how to write according to those changes."

S: "When you introduced the dog, Orville Snorkel's canine look alike, a dog that wears a uniform and walks on its hind legs, you introduced a touch of unreality that must have gotten some initial reaction. What was it?"

Hang in there panelologists. Mr. Walker and Otto will answer that question in our next issue as the interview continues and ends with comments about Lt. Flap, the "Peanuts Syndrome" affecting other cartoonists and more.....

PAGE FROM AN UNPUBLISHED SUPERMAN STORY DONE IN THE 1960s BY THE SHUSTER STUDIO. TENTATIVE TITLE WAS "SECRET OF THE CHINESE DRAGON". © 1975 NFP.

COME WITH ME, RICHY M'LAD! I'M GOING TO SHOW YOU HOW TO MAKE MONEY AS AH CHOO DID... FROM DRAGON'S BLOOD!
DRAGON'S BLOOD?!!
CLARK STEERS THE YOUNGSTERS INTO THE DAILY PLANET NEWSPAPER BUILDING...
SURE! PUT THE KID TO WORK!
TIM, THIS IS MY FRIEND RICHARD WONG. HE WANTS TO MAKE THREE DOLLARS FROM DRAGON'S BLOOD. OKAY WITH YOU?
AND SO THE DRAGON'S BLOOD EARNS THREE DOLLARS FOR RICHARD WONG, WHO PAYS OFF HIS DEBT HONORABLY...
GOLLY, IT'S JUST LIKE THE STORY ... ONLY I DIDN'T NEED SUPERMAN AT ALL. YOU ARE JUST AS GOOD AS SUPERMAN, MR. KENT.
("JUST AS GOOD AS SUPERMAN.' HMM... THAT'S QUITE A COMPLIMENT FOR CLARK KENT... YES, INDEED.")
SEE THAT RED STUFF, RICHY? THAT'S DRAGON'S BLOOD... A SPECIAL INK WE USE IN PHOTO-ENGRAVING. DRAGON'S BLOOD IS ITS NICKNAME.
NOW, RICHY, IF YOU CLEAN THAT RED STUFF OFF THE MACHINES, TIM WILL PAY YOU THREE DOLLARS!
I'LL HELP YOU, RICH... 'CAUSE THE FASTER YOU GET THROUGH, THE FASTER WE'LL GET TO THE FESTIVAL!

With the costumed superhero making a strong comeback, it seems old fashioned to spend a page writing about a secret agent. No cape, just a trenchcoat. No electronic gadget, just a medallion. No SHAZAM, just a collection of magicians for mentors. He did his stuff during comic's "Dark Ages", when everything but love and humor was off limits according to Ma and Pa. He made no historic contribution to parapsychology except that he existed. Yet, when I read his three issue run, and coupled the little things together, I realized that he might be a little more refreshing than Iron Man's next heart attack. He was called Magic Agent. His real name was John Force. His employer was The American Security Group. His publisher was AOG. It all began in World War II, when John Force was captured by the Nazis while leading the underground in Transylvania. In his dark, dank dungeon came the spirits of Nostradamus, Houdini, Cagliostro and Merlin. They conveyed to him their powers via a small gold medallion, and the illusions he wrought upon his adversaries led him from that global conflict to the super secret organization that used tattoos for signaling devices.

He was patted on the back by two American presidents, allowed himself to be shrunk to a 6" doll size, joined forces with other members of the ASG in much the same volatile style of Nick Fury, and outfisked an Indian fakir. Add to this stories in which he had to instill oneupsmanship on a newcomer with credentials that seemingly made John Force a has been and one in which a seagull retrieved his medallion just as he was about to drown. All this, in an undynamic manner so typical of AOG. Kurt Schaffenberger covers were offset by Paul Reiman's art in too many of the stories. This was 1962 and The Fantastic Four was spearheading the Marvel Age of Comics while at 909 Third Avenue, NFP had the individual members of the Justice League gelled into a going stable. So a simple character like John Force couldn't compete. If you adjust your thinking accordingly however, you'll find him to be a refreshing, slow paced vehicle. He had potential, but it was never brought out properly. Another publisher, another time.....perhaps.

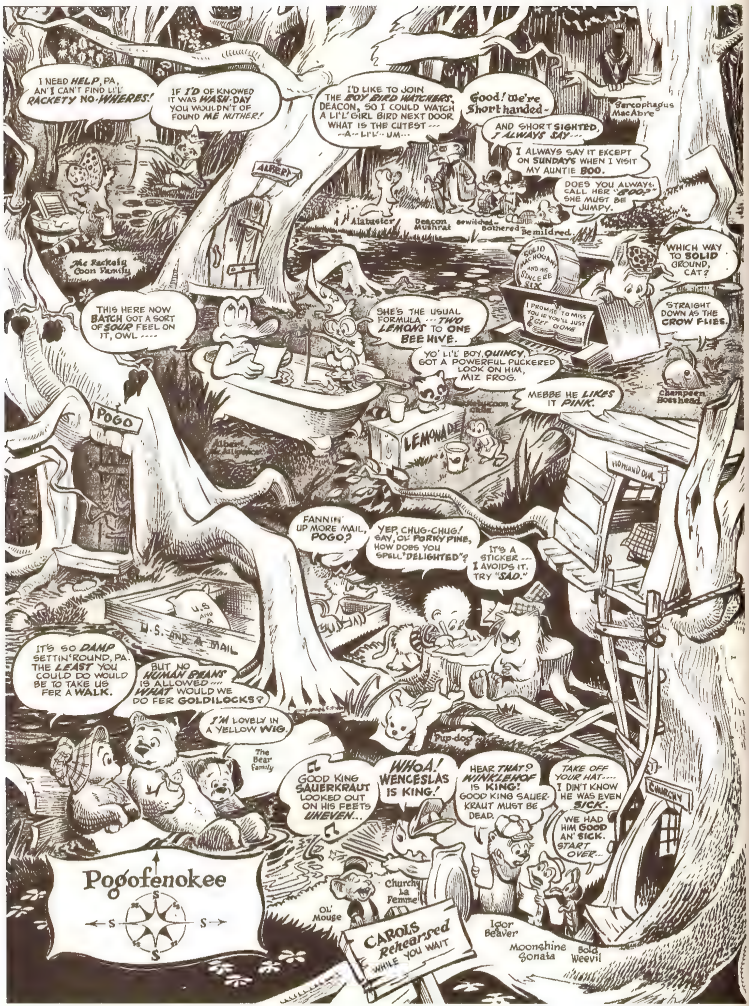
* *

Now that the successful campaign through the news media has given Siegel and Shuster some compensation for their 1930s efforts, I'd like to make a few comments which will cause many readers to grit their teeth and think that I take food away from starving babies. The fact remains, that both gentlemen A) refused to get legal counsel when they were trying to sell Superman (they chose to do their own negotiating, which any parent will tell you a teenage mind is not equipped to do against a big business concern), and B) they let their dreams of accomplishment and delusions of grandeur cloud their senses. In other words, legally they never had a leg to stand on and if you and I were to sell a stock when it was 20, we could not expect to be compensated three years from now when it was saleable at 50! Over the years I've read different versions of Siegel and Shuster's negotiations with Leibowitz and NFP. Jim Harmon and Don Glut in their "The Great Movie Serials" mentioned a release to all rights for $200.00. The creators, in the 1950s, were quoted as saying that they received slightly more and jobs with the publisher. At that time they were satisfied, and not a deeply bitter as recent news releases indicated. Were they that talented? Those of you who can recall Jerry Siegel's work for Radio Comics in the sixties might agree that even his attempt at camp was far below what it should have been. Joe Schuster never did learn to improve on his backgrounds and facial expressions. It is one thing to try to go on and better oneselves like the widow who raises her children to sterling manhood and womanhood. It is another thing to stay stagnent and spend one's life bemoaning a fate that you were instrumental in creating. I am happy for both. Fellow cartoonists were able to do them justice. They need the money. They got it. But by the same token I cannot overly chastise NFP. Legally they were within their rights. Morally they were wrong. They equieced. The issue is settled.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

A KELLY - POGO PORTFOLIO

PART ONE


I NEED HELP, PA. AN' I CAN'T FIND LIL' RACKETY NO-WHERES!
IF I'D OF KNOWED IT WAS WASH-DAY YOU WOULDN'T OF FOUND ME NUTHER!
ALBERT!
I'D LIKE TO JOIN THE BOY BIRD WATCHERS, DEACON, SO I COULD WATCH A LIL' GIRL BIRD NEXT DOOR. WHAT IS THE CUTEST ---A-LIL'-UM---
Good! We're Short-handed
Archaeopteryx MacAbre
AND SHORT-SIGHTED, I ALWAYS SAY---
I ALWAYS SAY IT EXCEPT ON SUNDAYS WHEN I VISIT MY AUNTIE BOO.
DOES YOU ALWAYS CALL HER "BOO"? SHE MUST BE JUMPY.
Mr. Rackety Coon Family
Alabaster
Deacon Mistletoe
Bewildered
Bothered
Bemildred
GOOD MORNING, YOUNGER SIR.
WHICH WAY TO SOLID GROUND, CAT?
THIS HERE NOW BATCH GOT A SORT OF SOUP FEEL ON IT, OWL---
SHE'S THE USUAL FORMULA---TWO LEMONS TO ONE BEE HIVE.
I PROMISE TO MISS YOU IF YOU'LL MISS SOME SOUND
STRAIGHT DOWN AS THE CROW FLIES.
YO' LIL' BOY, QUINCY, GOT A POWERFUL PUCKERED LOOK ON HIM, MIZ FROG.
Cheapen Bottlehead
MEBBE HE LIKES IT PINK.
POGO
LEMONADE
HOWARD OWL
FANNIN' UP MORE MAIL, POGO?
YEP. CHUG-CHUG! SAY, OL' FORNY PINE, HOW DOES YOU SPELL "DELIGHTED"?
IT'S A STICKER--- I AVOIDS IT. TRY "GLAD."
U.S. MAIL
IT'S SO DAMP SETTIN' 'ROUND, PA. THE LEAST YOU COULD DO WOULD BE TO TAKE US FER A WALK.
BUT NO HUMAN BEANS IS ALLOWED--- WHUT WOULD WE DO FER GOLDILOCKS?
I'M LOVELY IN A YELLOW WIG
The Bear Family
Pup-dog
GOOD KING SAUERKRAUT LOOKED OUT ON HIS FEETS UNEVEN...
WHOA! WENCESLAS IS KING.
HEAR THAT? WUNKELHOF IS KING! GOOD KING SAUER-KRAUT MUST BE DEAD.
TAKE OFF YOUR HAT--- I DIN'T KNOW HE WAS EVEN SICK.
WE HAD HIM GOOD AN' SICK. START OVER.
Pogofenokee
Church 'ee Femme
Ol' Mouse
CAROLS Rehearsed WHILE YOU WAIT
Igor Beaver
Moonshine Sonata
Bold Weevil

IS THIS THE LADIES' AID? I COULD USE A LIL' FIRST, SECOND AND THIRD AID — MY FEETS ARE SORE.
UPSTREAM FOR YOU, MR. PIGEON. YOU AIN'T NO LADY
I'M SORRY, HON! I THOUGHT YOUR HAT WAS A CHIMNEY.
NO, IT WAS A CAKE, MIZ STORK.
STORKS IN YO' CHIMNEY IS GOOD LUCK, MIZ RABBIT.
Miz Heron
Miz Limpkin
Miz Green Tags
OF COURSE, MIZ BEAVER, MAN'S FAST FRIEND KNOWS ALL. CROW FLIES, NORTH DAKOTA, IS A SMALL TOWN IN NEW BRASKA.
CROW FLIES? EVER HEAR OF A CROW FLY, BEAUREGARD?
YOU POOL MY LONG BOWS M'SIEUR HOUN'?
WANNA GO FISHIN', WORM?
Mam'selle Hepzibah
SORRY, GOT A DATE AT DAWN WITH A ROBIN
NOBODY KNOWS THE ANGLES LIKE A WORM CHILE.
TAMMANANNY, The SHOW biz has to hit the ROOF!! PRACTICE LOOKING FIERCE and ROARING!!!
LET OL' BUN RABBIT LOOK FIERCE AND ROAR.
I GO POGO!
I GO POGO!
P.T. Bridgeport
I CAN ROAR PEANUTS!
ROAR PEANUTS?
NO THANKEE, MATE. I PREFERS MINE ROASTERO
Lady Bug
Child Bug
WHITHER AWAY, HORRORS GREELEY?
WHY SHOULD I? I'M FOR COW COUNTRY.
I'D GO WITH OL' HORRORS ... BUT CROSSIN' THUM RIVER'S WOULD MAKE ME SEASICK!
Gopher Jerguson
MALLARD DE MER, YOU SHOULD OF BEEN A GROUNG HOG ... YOUR SHADOW'D SCARE A BUFFALO.
Weather-Forecasting Near-Sighted Chap
Cartographer Piggue
George Mannaka-Monks

POGO IN 1943 AND TODAY

SPEAKING OF PICTURES

'Cartoonist-of-the-Year' draws Pogofenokee-land

Pogofenokee-land is mostly swamp, but it is an attractive land where the lemonade is always sweet and troubles always transient. It is peopled by charming, whimsical animals who have been assembled here especially for LIFE by Cartoonist Walt Kelly, the man who discovered the swamp and its possum hero, Pogo. It was because of Pogofenokee-land that Kelly was named Cartoonist-of-the-Year by the 300-odd members of the National Cartoonists Society. His comic strip *Pogo* is now the fastest-growing feature in the business, appearing in 262 newspapers at last count and adding new ones all the time, frequently at the rate of seven a week. When two papers tried to drop it recently their staffs joined with readers in angry protest and *Pogo* had to be reinstated.

The comic strip is primarily a satire, but its impious and impish characters are so innocent in their mischief, so charming in their churlishness that the satire is never biting. The animals speak a Southern-fried dialect full of puns and double meanings, and are constantly misinterpreting each other. But nobody is going anywhere, so nobody cares.

Kelly himself thinks his strip is popular because his readers see something of themselves in each of the characters. Mr. Rackety Goon (*top left* in the drawing) is lazy. Deacon Mushrat, who always speaks in Old English type because he is so pompous, is a do-gooder who usually does more harm than good. Sarcophagus MacAbre, Seminole Sam the fox, and Wiley Catt are charlatans, always thinking of ways to bilk their neighbors. The women gossips, Miz Heron and Miz Limpkin, sit around viewing the world with sharp and suspicious eyes, happiest when they are accusing other people of the frailties which they themselves possess. P. T. Bridgeport, who is currently booming Pogo for President, is a blatant, showy character who talks like a circus poster. But Pogo, who is now the strip's main character although he was only a shaggy minor character when it started in 1942, knits everything together in Pogofenokee-land and keeps everybody sane. He is, says Kelly, "the reasonable, patient, softhearted, naive, friendly little person we all think we are."

Maclean's Magazine, April 15, 1950

POGO'S PAL KELLY

Walt Kelly's swampland satire is the hottest newcomer in the strip parade. A paunchy possum is the hapless hero in this daily drammer which pokes fun at the schemes of mice and men

By HARRISON FISHER

A NEW YORKER in a Greenwich Village bar recently overheard a girl say to the bartender, "Got to get Pogo on the Japara to Aden, be back later." Man said, "I don't get half of this be-bop talk they talk now." The bartender replied, "It's a new comic strip. She saves it up for her boy friend—works for an oil company in Arabia somewheres. Japara's a ship goes there. You never heard of Pogo?" He handed the customer an evening paper and another digit was added to Pogo's advancing millions of readers.

Pogo, an Aesopian or talking-animal cartoon by Walt Kelly, is the rising comic strip of the day. In the nine months since Pogo the possum invaded the funny pages he has collected 100 newspapers from the Atlanta (Ga.) Journal to the Vancouver (B.C.) Sun. Currently a new paper is taking on the midget marsupial every 48 hours. At this tempo Kelly's syndicate suspects that next year Pogo may be strutting in the fast company of Blondie, Li'l Abner, Dick Tracy and Joe Palooka, strips which appear in more than 400 newspapers.

Pogo and his animal associates, who call themselves "nature's screechers," reside in a swamp located vaguely in the Deep South. Pogo, the hapless hero, is thrown in with creatures of indifferent morals, stubbornness, blustering ignorance and folly. There is a character in swampland for anyone you know: Albert the Alligator, a raffish street-corner type; Dr. Howland Owl, a big-time scientist; Churchy La Femme, a happy-go-lucky turtle; Beauregard the Houn' Dog, an amateur criminologist; and Porkypine, a sourpuss philosopher. Connoisseurs of contemporary fable are already comparing Pogo with George Herriman's Krazy Kat and Don Marquis' archy and mehitabel.

Walt Kelly is not the first cartoonist to practice metempsychosis, or the passage of souls into animals. When editors first saw Pogo they rumbled, "Another bloated talking-animal strip." They have had many a vocal beastie cross their desks into the wastebasket. Furthermore, Pogo stood a good chance of being mown down by gangsters, crank scientists, and enemy agents who shoot it out with the good guys across the comic pages. The worst thing that happens to a Kelly character is to have a foursome of field mice play bridge inside his stomach, an event which once befell Albert the Alligator. Kelly commits that most serious offense possible on the comic pages—he makes you laugh.

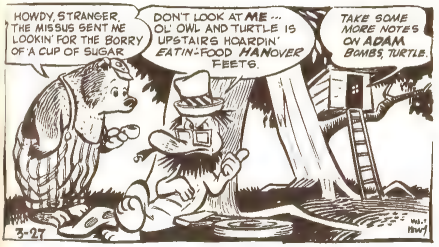
Walter Crawford Kelly, 35, Philadelphia-born, is a fellow who could pass as the new English lit instructor or an up-and-coming underwriter. He wears heavy-shafted glasses and a cigar. His neat bluchers are cleverly built to disguise his cloven hoofs. He combs his brown hair in such a way as to cover his short horns, and he hides his reed pipe under a lawn handkerchief in the breast pocket of a tweed jacket. This disguise allows him to safily out of his secret swamp in Connecticut and pass in and out of New York without being picked up by the police for transmogrification without a witch's license.

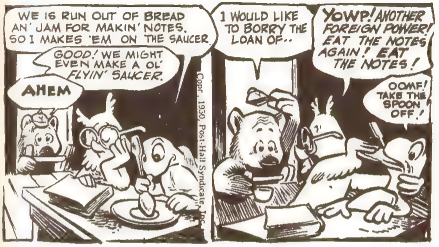
He has most people fooled, but he was recently exposed by a four-year-old citizen of Nashville, Tenn., named Grace Martha Atkins. She was bagged by the police as she debarked from a bus in Chattanooga 200 miles away. Grace broke down under grilling and confessed that she had run away from home to see Albert the Alligator. Kelly does not know how she discovered Albert's whereabouts, but he is glad that the police prevented her from taking up with Albert, whom he considers a bad influence on the young.

Pogo's followers (he's read overseas from Ireland to Indo-China) seem to be several cuts above the average or Dick Tracy type reader. Many of them preface notes to their local editors with, "This is the first time I have written to an editor." They are the rarest of newspaper readers, their loyalty is fierce and spreads by word of mouth.

Robert N. Hall, Kelly's syndicate manager, says Canadian editors are particularly hard to sell a new feature. "Pretty tough catfish to get on your line. Funny thing is they grabbed Pogo right away."

NATURE'S SCREECHERS SEEK THE ADAM BOMB SECRET


HOWDY, STRANGER. THE MISSUS SENT ME LOOKIN' FOR THE BORRY OF A CUP OF SUGAR
DON'T LOOK AT ME ... OL' OWL AND TURTLE IS UPSTAIRS HOARDIN' EATIN'-FOOD HANOVER FEETG.
TAKE SOME MORE NOTES ON ADAM BOMBS, TURTLE.
3-27


WE IS RUN OUT OF BREAD AN' JAM FOR MAKIN' NOTES, SO I MAKES 'EM ON THE SAUCER
GOOD! WE MIGHT EVEN MAKE A OL' FLYIN' SAUCER.
AHEM
I WOULD LIKE TO BORRY THE LOAN OF..
YOWP! ANOTHER FOREIGN POWER! EAT THE NOTES AGAIN! EAT THE NOTES!
OOWF! TAKE THE SPOON OFF!
Copyright 1950, Post-Hall Syndicate, Inc.

Pogo appears in the Hamilton Spectator, the Peterborough Examiner, the Ottawa Journal, the Vancouver Sun, the Edmonton Journal, the Kingston Whig-Standard, the Montreal Herald and the Toronto Globe and Mail.

The Globe and Mail's managing editor, R. A. Farquharson, didn't like Pogo at first, but was surrounded by enthusiasts in the newsroom and broke down and bought it when his son came home from University of Toronto Schools talking Pogo talk. The Montreal Herald acquired Pogo as the result of pleas from the staff of a rival paper, the Montreal Star. The Star does not publish comics so the staff appealed to the Herald to furnish Pogo. Canadian clients report that Pogo draws more letters than the rest of their comics combined. Roy E. Raeburn, a reader of the Globe and Mail, sent a characteristic comment: "Pogo the greatest thing since confederation!"

Pogo's fan club includes the oft-quoted N. Y. Post's drama critic, Richard Watts Jr., who recently wrote, "The most cheering recent development in comic strips is the arrival of the incomparable Pogo in color on Sundays."

A Toronto man wrote, "I have been cutting out Pogo and making a scrapbook for my young daughter when she gets old enough to understand the dialect." A student at Northwestern University Law School wrote Kelly, "Do little kids like Pogo? Do they like it for the same reason adults do?"

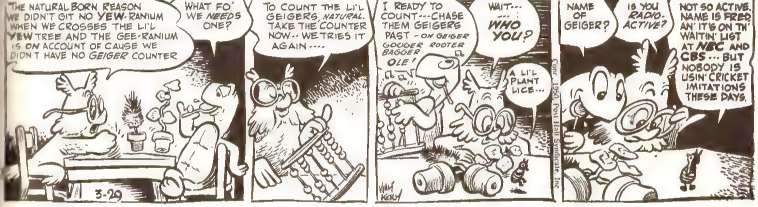
Kelly lives in a sidehill cottagey sort of house near Darien, Conn., on the old King's Highway between New York and Boston. A 200-year-old inn and blacksmith shop adjoin his house. "George Washington's brother slept here," he explains.

The interior of *chez* Kelly abounds with toys and picture books, collected by three merry brown-eyed grigs, Kathleen Kelly, 7, Caroline Kelly, 5, and Peter Kelly, 3. Mrs. Kelly, slight, grey-eyed, met the cartoonist at choir practice in Bridgeport 20 years ago.

Kelly draws Pogo in the living room amid a swarm of Kellys. He never pulls rank on the kids. Kathleen's return from school is announced by a knock on the door and a cry, "Little Pig. Little Pig. Let me in. Let me in." Kelly gets up and opens the door.

(cont'd on next page.)

DR. OWL ONCE DUG THE SWAMP FOR A SQUARE ROOT


THE NATURAL BORN REASON WE DIDN'T GIT NO YEW-RANIUM WHEN WE CROSSES THE LI'L YEW TREE AND THE GEE-RANIUM IS ON ACCOUNT OF CAUSE WE DIDN'T HAVE NO GEIGER COUNTER
WHAT FO' WE NEEDS ONE?
TO COUNT THE LI'L GEIGERS, NATURAL. TAKE THE COUNTER NOW-- WE TRIES IT AGAIN....
I READY TO COUNT--CHASE THEM GEIGERS PAST - ON GEIGER GOUGER RACER OLE!
WAIT--- WHO YOU?
A LI'L PLANT LICE...
NAME OF GEIGER?
IS YOU RADIO-ACTIVE?
NOT SO ACTIVE. NAME IS FRED AN' IT'S ON TH' WAITIN' LIST AT NBC AND CBS--- BUT NOBODY IS USIN' CRICKET IMITATIONS THESE DAYS.
3-29

The cartoonist wears an eyeshade cut down from a green felt hat and keeps a low hum of classical music on the radio by his elbow as he works. Sometimes he gets up and crosses the room to a grand piano. "I can't play it," he says, rattling off a fair *étude*. "But I can think on it." In the summer Kelly moves into the cool cellar with his drawing board. He has a proper studio perched on a rock above the house but the kids took it over as a playhouse and moved him out.

In his swampland menagerie, Kelly is personally attracted to Albert the pragmatic alligitor. "Albert is pretty close to the average American for the past two generations," he says. "Including me, naturally, as long as I can get a cigar." Albert swaggers into a mess of troubles, the consequences of which fall on someone else, usually Pogo. One time Albert offended a newcomer named Bull Moose and Pogo got manoeuvred into challenging Bull Moose to a duel given the choice of weapons the moose chose horns Albert acquired a portable radio and blew out the lights in 11 southern states by trying to plug it into a power line. He found an alternative source of current by dangling the radio cord in the creek, where it was grabbed by an electric eel. The eel cheerfully performed his cultural service until he heard a commercial announcement for chopped eel cakes. He spit out the plug and returned to the muddy bottom

Porkypine, a morose blob of misanthropy, is Kelly's most intellectual character. "He and Pogo and Howland Owl are the only ones who know they are in a comic strip," the cartoonist explains. Porky has gone so far as to blurt out in print that nature's screechers are "employees of a comic strip." Once he walked grumpily out of the last panel saying, "The humor of this strip eludes me." Porkypine's mordant asides bring protest letters from human intellectuals who criticize Kelly for letting Porky break the spell Porky is usually sadly correct when he warns the others of folly. During football season Porkypine advised Pogo to fill the ball with sand because it leaked slower than air. His advice was disregarded; they filled it with air and kicked off to Porky The ball exploded when it struck his quilly chest

Plug Plug Had to Walk

Dr. Howland Owl, the scientist in the strip, is an addled old party with an alchemist's hat and heavy glasses. He can be depended upon to gum up any scientific project he undertakes, from weather forecasting to his latest exploit, the construction of the Adam Bomb. One time Howland Owl was explaining some muddled mathematics to his friends. He got a shovel and began digging in the swamp for a square root. Howland never did spade up a square root. All he unearthed was a pirate chest full of diamonds, rubies, and pieces of eight. "Shovel her back," his friends cried in disappointment. "Better luck next time, professor."

Plug Plug the Duck appears frequently in the swamp. He is the mailman When he first showed up, weeks late with the mail after a weary trudge through the swamp, Pogo asked him why he didn't fly. Plug Plug replied that the letters did not have air-mail stamps

Beauregard the Houn' Dog fancies himself a great criminologist and provides many a shattering denouement. Beauregard and Howland Owl are Kelly's sly spoof at the deadly detectives and mad scientists who populate other alleged comic strips. Rival cartoon dicks may uproot atom spy rings, but Beauregard goofs up such a simple operation as luring a groundhog out of his hole. After days of scientific finagling Beauregard's "groundhog" came out. It was a large nasty cinnamon bear. Sinister physicists in other strips may be able to blow up planets and dish up truth drugs like creamed chicken at a church supper, but Howland Owl can't even guess the weather with a two-headed coin. As Pogo says and it goes for the rest of them "I is more the human bean type."

Walt Kelly's human bean philosophy was glowingly illustrated the day Pogo and Porkypine eavesdropped on the meeting of two ants. The first insect said, "I is a red ant and they is 42 trillion of us. And red ants and black ants is mortal type enemies." The second replied,"I is a black ant and we is 44,002,723,001,279 strong We is willin' to annihilate any or all of youall." Pogo and Porky anxiously watched the two ants square off. "Also I is a girl ant," the first boasted. "Ant I is a boy ant," came the reply. Thereupon the ants linked arms and strolled off, singing a tiny duet. Porkypine observed, "Well, look like we isn't gone run out of ants for a while, anyways."

Kelly's dialogue, of which the ant episode is a sample, is a fractured subdivision of telegraphese crossed with Cape Fear speech. influenced by Peter Kelly grammar and a side trip to the moon. Many readers think it is the indigenous tongue of some Southern region, the Okefenokee swamp, perhaps, or the Everglades Kelly, however, has never been south of Southern California. He greatly admires southern folk culture, to him the most imaginative and beautiful lore of America, but he picked it up from books and from listening to southerners like his father.

The Star Fell But Pogo Rose

Kelly has a thousand animals up his sleeve. Every other day a spectacular new beast, bird, or fish enters the swamp, as colorful and different as individuals in your town or mine. He has introduced Rackety-Coon, Harold the Ground Squirrel, tadpoles, worms, a bad man named Gopher Yerguns, Mis' Hop Frog, Sam "the natural-born turtle," a deafening folk singer named Travellin' Boll Weevil, a village gossip named Mis' Heron, and a microscopic bug called Currier B. Ives, an accomplice of the con man, Dr. Seminole Sam. Currier B. Ives was remarkable for the fact he was completely invisible and furthermore he had the knack of engraving patriotic and pious texts on the point of a pin. None of the animals could read his messages, even if they could read.

Kelly worked for Walt Disney for four years, a background which is evident in his work. He was encouraged by Charles Thorson, now illustrating in Winnipeg, who was one of Disney's top "model men." The model man is a key artist in the film cartoon studio; he visualizes the cartoon characters in a series of master sketches showing the animators how the figure looks from all sides and what facial expressions and movements are characteristic. Thorson nurtured Kelly's development while they worked together on "Snow White and the Seven Dwarfs" and "Dumbo."

Kelly says he learned two things at Disney's studio which have been valuable for Pogo: timing and contrast of characters Fellow cartoonists praise Kelly's mastery of narrative. While keeping a story running for weeks with mounting suspense Kelly confines each daily episode to a little story in itself. You can catch Pogo only occasionally and get a laugh from the day's episode

Pogo the possum first appeared in 1943 as a secondary figure in a dime comic book, "Bombazine and Pogo," by Walt Kelly. Five years later Kelly found himself as editorial cartoonist and art director of the N. Y. Star, a liberal daily whose readers enjoyed his political cartoons of Thomas E. Dewey, who was depicted as a mechanical man. The Star comic pages looked thin, so art editor Kelly ordered editorial cartoonist Kelly to contribute a strip by Kelly.

When the Star suspended publication last spring an important visitor entered the swamp, one Robert N. Hall, chief of the Post-Hall Newspaper Syndicate, who plucked Pogo from the debris.

Caterpiggie Went for Help

Though Pogo is a runaway hit Kelly isn't yet in the big dough. But offers are coming in for commercial exploitation rights: licenses to manufacture Pogo dolls, Pogo movies, Pogo games and Pogo books. Americans cannot rest without clutching effigies of their comic strip idols, such as Sparkle Plenty dolls, Schmoo balloons and Dick Tracy junior assassination equipment

While he is hanging on to Pogo's rapid tail Kelly is keeping up his comic book work. He draws a monthly advertising book called "Peter Wheat," an obvious biography of son Peter Kelly. He turns out six one-shot comic books a year. His total strip production without assistants amounts to 12 paneled pages a week.

His sweat and imagination earn Kelly perhaps $15,000 a year. This is pitiful potatoes compared with the loot if Pogo crashes the Four Hundred. Al Capp is said to have made $750,000 last year from the Schmoo byproduct of Li'l Abner alone and is now relaxing by explaining humor in the Atlantic Monthly. Kelly read Capp's pastiche and remarked, "Al's claim that the basis of all comedy is man's inhumanity to man explains more about Capp than comedy. He may be relieved by violence but others aren't."

The nearest Kelly ever got to violence was when he drew a suspenseful serial strip called "The Parsnip and Possum Pie," starring Pogo in the pie. There was poor Pogo clapped into a pot by Wiley Cat and that villainous fox, Dr. Seminole Sam. One of Pogo's pals, Caterpiggle, had gone off at a fast wriggle for help, but things looked very grim. Dr. Sam and Wiley Cat, however, couldn't read so good and therefore were struggling with the possum pie recipe.

The villains spell out, "Possums are D-E-L-I-C-I-O-U-S fried." Pogo leans out of the pot to explain helpfully that "delicious" spells poison.

That's one good reason why Walt Kelly is in love with his "nature's screechers." Looking up from his littered drawing board he grins, "They solve their own problems. That's the kind of guys they are." ★

MORE NEXT ISSUE!!

KELLY LOOKS, ACTS LIKE HIS ANIMALS

Walt Kelly is a plumpish man of 38 with a catlike mustache and owl-like tortoise-shell glasses, who once worked as a cartoonist for Walt Disney. He conceived his swampland characterizations in 1942 for comic books, later put them in a newspaper strip which was syndicated only three years ago. In *Pogo*, Kelly maintains that he is mostly satirizing himself. As shown in his drawings below, he gurgles, grunts and grimaces with them, his own reactions to situations becoming their reactions, and vice versa. His method of working is simply to drop Pogo and Albert into a situation and then try to figure out how he might react under the circumstances. His method, he explains, is like that of the old Keystone cops of the movies who used to get together for a day's shooting and say, "Let's go into a barbershop and see what happens."

OVERLY SERIOUS, Kelly scowls like Howland Owl. The owl is a pseudo scientist who thinks he knows everything but constantly makes a mess of things.

GAY AND FEY like Albert the Alligator, Kelly smokes his cigar. Albert is a know-it-all but unlike owl he can, when pressed, rise to occasion and be a hero.

PUFFED UP, Kelly jauntily swings along with Beauregard Bugleboy the dog. Beauregard has never been able to get over fact he is man's best friend.

by LARRY BIGMAN

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

After a lengthy hiatus, I have returned to the rejuvenated WILLIAMSON COLLECTOR to find the all-new, guaranteed terrific EC ARTIST COLLECTOR. My first column under the new title concerns the work of Reed Crandall for a certain, semi-obscure give-away comic of the mid-fifties, that being the Buster Brown Comic Book. BBCB s were given away throughout the country in shoestores which handled the Buster Brown line of shoes for children. The only regular features in the 32-page comics were "Gunga", who was "mahout to the Maharaja of Bakore" which means he took care of the elephants of the Maharaja in India, and "Smiling Ed & His Gang", based on the popular kiddies puppet show on TV at this time. The third story in each issue varied among all types. Crandall usually did these, but also occasionally did a "Gunga."

The first issue that we shall look at was BBCB #32, and I defy anyone to find a date on these. (Unfortunately, I do not have the few issues preceding #32 which also have Crandall, so I just want you to understand that #32 is NOT Crandall's first work in BBCB.) Here we find "Mirror of Doom", a 13 page sf story very nicely illustrated by Crandall. His work is magnificent here, showing off his talent at its best. Unfortunately, backgrounds are rather sparse throughout; considering the large panels with which Crandall worked, this proves to be detrimental to the flow of the yarn. However, Crandall's detail work inside the spaceships and his visualizations of the Simian aliens is just right. Inking at times is not as crisp as might be desired, but all in all, way above average. "Mirror of Doom" rates a: 4.

BBCB #33 contains "Zakka's Debt" which is Crandall at his best. Here he was showing the talent that he had displayed a few years earlier in PIRACY for EC. "Zakka's Debt" takes place on board one of those beautiful, many-sailed ships which Crandall has repeatedly shown his expertise in drawing. Panel breakdown, utilization of space, character delineation, inking, and the dynamic use of balloonless panels rates the 13 pages of "Zakka's Debt" a: 5.

BBCB #34 has a 9-page "Gunga" story by Crandall. Probably inked by someone other than Reed Crandall, the story allows Crandall to flex his muscles in an exotic Indian setting, replete with stone gods and goddesses, ornate temples, strange characters, multihued forests, and an unbelievable fight between a mongoose and a cobra (without the "benefits" of sound effects). The inking is sporadically troubling for it covers Crandall's fineness, but in toto it is a decent job. This "Gunga" story shows Crandall's ability to handle assignments out of the normal mainstream of comic book situations and in a manner that places the reader entirely at ease in the created surroundings. "Gungs" rates a: 5.

The abovementioned ability of Crandall's to create a believable environment is again utilized in BBCB #35, in which you may find the 10-page "Seeds of Gold." The story pits Fang against the farmer Chung Li and his ingenious son, Chung Cho. Cho eventually outwits Fang, in the end allowing his family to become wealthy seed merchants in a nearby city. Again, Crandall's attention to detail serves him well in putting across the Chinese society. Whether his realization of China is correct, I do not know. What is more important, though, is my belief that it is. His ability to convey the necessary illusion of reality in the comic book medium has enabled Crandall to remain a mainstay of the illustrative branch of comic artists. In "Seeds of Gold" one finds Crandall paying attention to clothing, geography, eating and sleeping arrangements, and the all-important realization of the diversity of physiognomies of any race, whether it be Caucasian or Oriental. Inking here, too, appears to be the work of another artist, but is less grating than that seen at times in the "Gunga" story. The most marvelous aspect of "Seeds of Gold" is the detail (witness an almost forgotten sampan), and because of this, "Seeds of Gold", which would have otherwise been a 4, is elevated to another: 5.

NEXT ISSUE: 3 more issues of BBCB and a fourth surprise (mainly because I haven't chosen it yet).

* * * * * * * * * * * * * * *

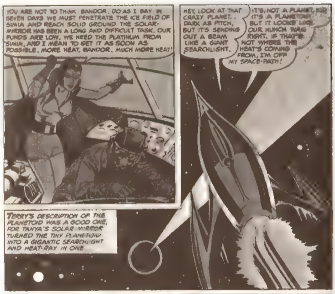
Beginning at the top of the next page, these are the BUSTER BROWN Reed Crandall pages which are reproduced:

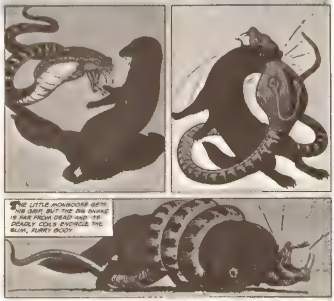
From Left to right, page 8 from "Mirror of Doom" which displays some of the finest science fiction rendering that Crandall has done.

Then we have page 5 from "Zakka's Debt" which almost out-PIRACY's EC's PIRACY.

Then beginning left to right on the bottom row of the page we have page 9 from BUSTER BROWN #34 which features the incredible Cobra/Mongoose fight.

Lastly is the last page from "Seeds of Gold" which displays the remarkable detail work spoken of before, aptly demonstrating why it received its rating of "5".


YOU ARE NOT TO THINK, BANDOR, DO AS I SAY. IN SEVEN DAYS WE MUST PENETRATE THE ICE FIELD OF SHIVA AND REACH SOLID GROUND! THE SOLAR-INVERSE HAS BEEN A LONG AND DIFFICULT TASK. OUR FUNDS ARE LOW. WE NEED THE PLATINUM FROM SHIVA, AND I WANT TO GET IT AS SOON AS POSSIBLE...MORE HEAT, BANDOR, MUCH MORE HEAT!
HEY, LOOK AT THAT CRAZY PLANET... DARK AS PITCH, BUT IT'S SENDING OUT A BEAM OF BLACK, PSEUDO-LIGHT...
IT'S NOT A PLANET, KID. IT'S A PLANETOID, BUT IT LOOKS LIKE OUR HUNCH WAS RIGHT! THAT'S WHERE THE HEAT'S COMING FROM. I'M OFF MY SNACK-TASTE!
TERRY'S DESCRIPTION OF THE PLANETOID WAS A GOOD ONE. AS TAHYA'S SOLAR-INVERSE TURNED THE TINY PLANETOID INTO A GIGANTIC SPARKLIGHT AND HEAT-RAY IN ONE.
TERRY, I'M GOING TO LAND ON THE DARK SIDE. I'LL STAND BY FOR SIGNS OF LIFE. IF ROCKETS, THEN WE'LL BREAK OUT THE HELI-JET AND GO EXPLORING.
GOOD, AND A GOOD LUCK TO SPACE SUITS. I'LL JUST GUESS THE ATMOSPHERE ON THIS MUD BALL WON'T BE FOR US.
THE EXPLORING PARTY...ANDS ON THE PLANETOID.

GET HUNTER HAWKINS! QUICK! TELL HIM I BRING "A CAPTAIN"
AHE!
AHE NEXT IS AHE I KNOW. AS KENT HAS LOOK AT MY MEN! BATTERED SO A PULP.
I DON'T KEEP ESKIMOS ALIVE. PUT HIM IN CHAINS IN THE HOLD.

THE LITTLE MONGOOSE GETS THE BEST BUT THE BIG SNAKE IS NOT FROM DEAD AND ITS DEADLY COILS EXERCISE THE RUN, HURRY BODY
ENOUGH, LITTLE ONE. ENOUGH. THE VENOM IS DEAD.
SO SHIVA... THE SNAKE UNARMED, AS A PERSON BY WOW WEAPONS. DIED FROM THE COBRA BITE, AND NOW THE COBRA IS DEAD. WHAT NEXT?
NEXT, WE HURRY BACK TO THE PALACE... MY GREAT TSELA WILL BE BELLOWING SOON FOR DINNER.

THE PRINCE WARLOCK THAT HE WAS, FOUND LEE HIS WAY HOME AGAIN.
IN THE CITY, HOWEVER, A FEW MONTHS LATER, A NEW SHOP OPENED IN THE MARKET PLACE, AND ABOVE THE SHOP, IN FINE CHINESE CHARACTERS, WAS WRITTEN "CHUNG LI AND SON, SILK MERCHANTS."
AHEE, MY SON, WHAT BEAUTIFUL CHARACTERS YOU PAINT WITH YOUR BRUSH. WHAT DO THEY MEAN?
THE MEANING, MY FATHER? THEY MEAN THAT CHUNG LI AND SON ARE EARNING MANY YEN IN THEIR SILK SHOP BUSINESS. ONE DAY WE WILL BE VERY RICH.

CLASSICS
Illustrated
FEATURING STORIES BY THE WORLD'S GREATEST AUTHORS
No. 41
10¢
15c in Canada and Foreign
Twenty Years After
By ALEXANDRE DUMAS

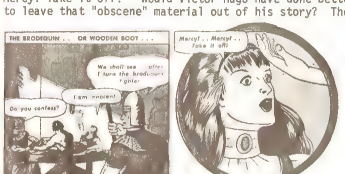
"DR. WERTHAM AND THE CLASSICS HORROR"

BY JIM SANDS

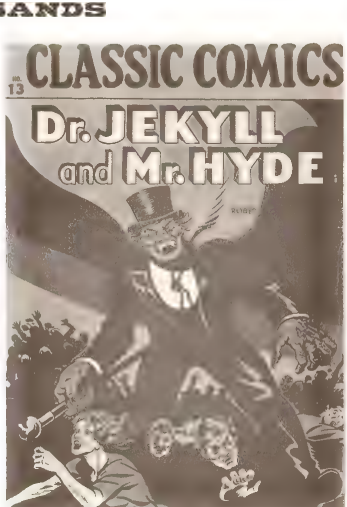
Much has already been said about Dr. Fredric Wertham, M.D., since the 50's to now. Just recently the Rocket's Blast (RBCC) had an interesting interview with Wertham (see RBCC #115). In Wertham's own words "...It had an enormous number of reviews and so on..." in referring to "Seduction of the Innocent." It is the purpose of this article to view censorship in light of that era (circa 1954) with special attention to Classics Illustrated and other educational type comics.

It is too bad that Wertham spent seven years of scientific "investigation" and then put the book together on a weekend. The book, Seduction of the Innocent, is a good example of emotional logic and lack of stable organization. A bit over 400 pages of interesting reading awaits you and can be checked out of any library in the nation. In fact when Wertham's book hit the street every little old lady librarian wanted to get a copy in hopes of enlightening parents to the blight of comics. For the sake of Classics collectors in a rush, I'll list those pages that have reference to educational aspects of comics: Page 22, 32, 36-37, 60, 142-143, 102, 176, 222, 225, 253-254, 258, 261, 309-311, 312, 313, 323, 339, 355-356.

When the witch hunt for "violent" covers/interior became popular there were some covers that perhaps had an expression that was opposite of Barks art. Yet, most objections were generally uncalled for - especially those of the Classics line. Wertham objected to #18 "The Hunchback of Notre Dame" with added relish. The cover did not suit him, nor did the interior. The inside art of #18 received attention in the Report of the New York State Joint Legislative Committee Studying the Publication and Dissemination of Objectionable and Obscene Materials, March 1956, Legislative Document #32. This Report cited William M. Gaines and Albert Kanter in Exhibits 10 to 18 and 44 through 48 for their "violations." In the case of Kanter the attention was centered in the Classic #18. What touched off the censorship and proceedings were the panels that had La Esmeralda receiving brodequin or wooden boot torture. The script (and Exhibit #47) reads "...Torture! The brodequin will make her speak the truth...Do you confess?...I am innocent...We shall see...after I turn the brodequin tighter...Mercy! Mercy! Take it off!" Would Victor Hugo have done better to leave that "obscene" material out of his story? The


THE BRODEQUIN . . . OR WOODEN BOOT . . .
We shall see . . . after I turn the brodequin tighter
I am innocent
Do you confess?
Mercy! . . Mercy! . . Take it off!

Report from the NY Legislative Committee says that Classics Illustrated had "...never joined the Comics Magazine Association of America, and, as indicated in the 1955 report of this Committee, continues to circulate comic books replete with pictorial scenes of terror, torture and violence." Yes, even Gilberton, it seems, had trouble with some of their issues. Though the majority not falling in the above category.



Perhaps some case could be developed from the evidence gathered by Committees and psychiatrists and even Clergy concerning the moral, emotion, and unfitting atmosphere or tenor of certain Classics. However, it is such an accurate judgement on the part of say, the NY Committee when they extract "torture techniques" out of one of Hugo's best works. Of course, there are torture techniques in some of the literature of that day (Hugo's day). Of course there were wooden boots, racks whips, etc. It is my opinion, after reading the original, the terror and "horror" elements were greatly played down by the publishers of Classics, Gilberton. Yet, in some legislative reports you see "...Attention is particularly invited to the illustration of torture techniques including the use of the brodequin, or wooden boot, the use of the rack and the lash."

Yet, on the title page of Wertham's book, page 119, he quotes from Bacon "Reading maketh a full man."

Wertham saw Famous Authors #6, Macbeth, as a Crime Comic. Page 22 says "...They know a crime comic when they see it (refering to children)." Concerning historical comics the inference is that sadism usually is permeating the whole book while the book is fortified in the guise of history. Wertham (page 36) says that the Classics were badly printed (?) and inartistically drawn. He also says that Classics Ill. conceal a liberal education. I suppose the concealing of a "liberal education" is one of Wertham's more interesting contradictions. Julius Caesar, Classic #68 receives a little heat because it is followed by a story called 'Tippy, the Terrier.' #50, Mark Twain's Tom Sawyer is under the gun because it contains the "injury-to-the-eye motif." Apparently this motif was quite common in the crime comics.

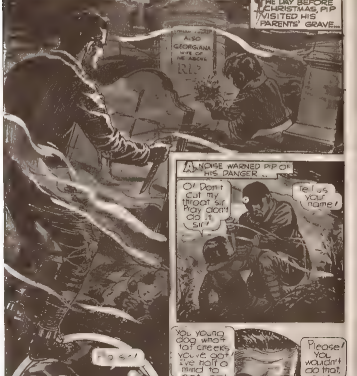
Another reason the Classics should be censored, according to Wertham, is because of "discrepancies in the story and the incongruities in the illustrations." He uses Classic #55, Silas Marner, as an example; "Silas is represented as senile and hoary, somewhat like the Ancient Mariner throughout"; "the flavor of George Eliot, the warm human touches, the scenes of matchless humor, had been completely ignored by the Classic Comics."

Wertham tells of his demand for Gilberton to "clean up" some of their Classics: "I had written that in the "good" comic book "The Mysteries of Paris" blood shows beneath the bandage of a man whose eyes have been gouged out. The publisher demanded a retraction. But I stood my ground, because the blood was there." Even though Gilberton did not repent they did not publish this Classic more than three times. It saw a low print total. Wertham was even more successful in getting the covers of #13, 18, 29 and 41 off the street. Perhaps #41 is the only one which may have had some justification as this cover is truly in the horror/crime vein. To a lesser extent Wertham was able to put some pressure on Gilberton to change, adjust, and terminate #20, 36, 40, 43, and 44. For Wertham saw "crime" comic books as poisonous plants and the "good" comic books as weeds.

The rarest of all Classics #43 receives much flack, in short because it is called a crime comic. Why? Wertham says, "The first eight pages of this comic book show an evil-looking man with a big knife held like a dagger threatening a child who says: "Oh, don't cut my throat, sir!" Am I correct in classifying this as a crime comic? Or should I accept it as what it pretends to be - Dickens' Great Expectations?" Wertham felt that the Classic Comics would "block one of the child's avenues to the finer things in life." I type this while in the library listening to Toscanini's version of Schubert's "Unfinished" Symphony No. 8.

It is with much zeal that Dr. Wertham concludes that as long as the good books are in their comic-book deformation children will not go on and read the original work. He says, "Librarians all over the country have borne that out." Apparently Dr. Wertham had a group study relating to the educational comics or good books in their deformed"state" and felt that the effects were akin to the crime books. In fact the Classics series, according to Wertham kept the child away from the real thing. He condemned the publishers of Classics because they "stated publicly that children who read classics in comic-book form "go on to read the complete story in its entirety." Wertham does not mention the publisher by name. It could be either Gilberton who published the Classics Illustrated series or even Seaboard who did the Famous Authors/Fast Fiction series.

In Wertham's eyes the real horror is both the child and the classic is "corrupted at the same time." "The comic books of 'classic' and 'famous authors' show our disregard for literature and the children as well." It is probably the sporadically different medium that offends Wertham so much. He argues that both the editor and the child lose hold of what the plot really is and pervert the intention of the story. Does Dr. Wertham have a case in his efforts to curb crime and violence?


PAGE 2
CLASSICS Illustrated
THE DAY BEFORE CHRISTMAS, PIP VISITED HIS PARENTS' GRAVE...
GEORGIANA — WIFE OF MR. HAVISH
A NOISE WARNED PIP OF HIS DANGER...
Oh! Don't cut my throat sir, I'll pay back all I owe, sir!
Tell me your name!
You young devil! I'll creep, you've got five half a mind to eat 'em!
Please! You wouldn't do that, sir!

PAGE TWO FROM THE RAREST OF ALL THE ISSUES OF CLASSICS ILLUSTRATED, #43.

Or is not much of his plea for restrictions and censorship an emotional appeal having little to do with facts and reality? Is not much of his appeal inference, conjecture, and emotional exploration? A clue to the validity of Dr. Wertham's emotionalism can be seen in the title of one of his chapters in his book Seduction of the Innocent. One of the chapters is titled, "I want To Be A Sex Maniac!" Another clue to the lack of accurate scientific investigation is the rambling and discursive method of disclosing "facts." While Wertham's book is nicely divided into different chapters, the book is really more of a discourse. He runs about, saying the same things in different chapters. This digressive approach becomes a tirade or more accurately a protracted speech to anyone who looks beyond the chapter headings. To use Dr. Wertham's own term, he is retooling us, trying to influence us with his own argument. Perhaps the book served a need in its day. It certainly gave many a grey-haired librarian some ammunition for PTA meetings. The flack never really caused too much trouble for those in the business of doing educational and historical-type comics. Wertham has been considered as an "expert opinion" but that opinion needs to be based on facts. For the most part Dr. Wertham's argument, especially when relating to the more educational type comics, is vague, general and wholly unacceptable. In Chapter VIII Wertham says nothing about Classics "no ad" policy even though the whole chapter is devoted to the evils of advertising in comic books. What a terrible horror. Even criminal.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

SQUA TRONT 6 - $3.00 - 60 pages - John Benson, Editor; Published by Jerry Weist, The Million Year Picnic, 18 Elliot Street, Cambridge, MA. 02138

Bernard Krigstein is the sole subject of this issue of Squa Tront. This news may not impress people unfamiliar with his work, for Krigstein fandom is small and largely comprised of first generation E.C. fans (and not even all of them). Your reviewer is, however, a fan and collector of Krigstein's work and feels that such recognition and tribute is well deserved. Bernie Krigstein drew some of the finest stories ever published in the comics in his attempts to exploit the comic book medium as a valid and unique art form.

Squa Tront 6 starts off with a beautiful color cover (separations by Michele Brand) using a famous Krigstein splash panel (a comic convention Krigstein incidentally disdained). Then follows an expanded and revised version of a 1962 interview by John Benson and Bhob Stewart.

Next comes a nine page preliminary breakdown of a section of The Red Badge of Courage, followed by a seven page, panel-by-panel analysis of "Master Race" (from Impact #1), possibly Krigstein's best, and certainly his most famous, story. This analysis, by John Benson, David Kasakove, and Art Spiegelman, with footnote comments by Krigstein, is solid proof that comic book art can be a serious legitimate art form.

Filling out the magazine are a bibliography of Krigstein's published work and two pages of editorial comment and letters. The entire magazine is filled with samples of Krigstein's work, from pencilled rough breakdowns to finished comic book pages and a color preliminary for a book cover.

For contents alone, the fanzine ranks very high, but when all this is assembled into one of the best designed and beautifully printed fanzines I have ever seen, it establishes a standard of excellence for the genre.

The only shortcoming is that the publisher sends out Squa Tront in a decorated envelope too flimsy to withstand the rigors of Postal Service handling, so an order through a dealer might be advised.

RATING 10 / J. B. CLIFFORD, JR.

A FEAST UNKNOWN BY PHILIP JOSE' FARMER - $12.95 - 286 pages - 5 1/4 x 8 3/8 - Adults Only - Published by Acme Zeppelin Co., P.O. Box 17071, Kansas City, Mo. 64132

This book was late in coming out but was long awaited by both fans of Phil Farmer and Richard Corben. Farmer fans awaited it as it was an out of print title previously issued by a small publisher of pornographic paperbacks (although this title as well as his other Essex House editions have just been reprinted in less expensive editions by a British Publisher) and Richard Corben fans looked forward to this deluxe edition due to the color and black & white drawings done by him for it. These drawings include six full color illustrations, two b&w drawings, and a full color wraparound cover. The art is all very good, some of it quite excellent. The interior art is all full page except for one of the color pieces which is only half page.

The story involves Farmer's take-offs on the Tarzan and Doc Savage characters. He calls them Lord Grandrith and Doc Caliban but the parallels are obvious to any who has been exposed to the originals. This book has a non-pornographic sequel which further explores each of the characters which was published by Ace books a few years ago as an Ace Double, the title of the two books (actually two sequels, but they are intertwined) are LORD OF THE TREES and THE MAD GOBLIN.

The book is very well written and although it is about both characters, it centers primarily on Lord Grandrith. It is very good but at the same time it is extremely difficult to read as it has very graphic violence, some so violent one would have thought it beyond imagining to think up such vile acts. The sex is hard core and definitely adults only stuff, and yet even some adults may find it rather strong. It is both powerful and perplexing, the stuff of which Undergrounds are made, as it raises questions and makes you ask yourself why you react to certain of the things it describes the way you do. Some people will react to it as being sick, some will react with fascination, but there is no doubt but that you will react. You may have thought that Harlan Ellison writes some rather roughly realistic stuff. This book is rougher still.

But more about the package itself. As good as it is it is horribly overpriced as it isn't that large. Plus the paper the cover is printed on isn't that much heavier than the interior pages and thus can be wrinkled and bent easily. Since Farmer fans can find a cheaper edition of this book now, only Corben fans will seek this one out at

the steep price being asked.

When this book was first advertised, a $20.00 hard-cover edition was also offered. Apparantly the hard-bound edition has not yet been published for although the soft cover has been out for a couple months at least, no one has received their hardbound copies yet, nor has any explanation been sent to the people who ordered them.

As good as this is, the shortcoming mentioned in regard to the too light cover paper as well as the high price, can't help but bring the rating down to a lower level.

RATING 5 / JAMES VAN HISE

DAN O'NEILL'S COMICS AND STORIES V2#1 - $1.00 + 15¢ postage - 36 pages - Published by Comics and Comix, distributed by Bud Plant, P.O. Box 1886, Grass Valley, CA. 95945

It is impossible to describe Dan O'Neill's work in words because it is so essentially visual. If you have seen it, you understand, and if you haven't, I can't explain. He is a great cartoonist.

Similarly, an inventory of his topics would also be hopelessly inadequate, because so much of the appeal of his work comes from his narrative and artistic styles. Suffice it to say that he sometimes becomes annoyingly preachy, sometimes he tickles your funnybone, and sometimes he kicks you in the head.

RATING 9 / J. B. CLIFFORD, JR.

REH: LONE STAR FICTIONEER #3 - $3.50 - 68 pages - Published by Arnold M. Fenner, Edited by Byron L. Roark, at P.O. Box 186, Shawnee Mission, Kansas 66201

A lot of Robert E. Howard fanzines have been published in the last few years, but after looking through this issue you'd sware that no one had done it before as this zine does it better than any of the other attempts to date. The zine successfully combines the comic oriented elements of the interest in Howard with the literary interest and forms a perfect balance, thus introducing the fans of one to the other with good effect. The front and back covers are a wraparound illustration by Alan Weiss in full color of a scene from the Solomon Kane story "Wings In The Night" (my favorite Kane story, by the way) in which Kane is trying to fend off the horrible winged creatures attacking the native village. It's a fiery scene of carnage and death.

The inside front and back covers are two scenes by Steve Fabian of Conan, and although they're good, Steve has done much better. Other artwork includes drawings by Walt Simonson, Alex Nino, Howard Chaykin, Tim Kirk and Roy Krenkel. There is also a fine five page Alan Weiss portfolio of scenesfrom "Wings in the Night". It's great!

The text portion (besides editorials and the like) includes two unpublished Howard stories (one spicy mystery story and one adventure story), "Agonies and Ecstasies" (an article on REH fanzines), a nine page interview with Glenn Lord, and "Vultures Over Cross Plains" which is a very opinionated article on the people who have written new stories based on Howard material and characters.

There is also a folio based on the character "Muriela" and uses the lovely Carolyn Monroe as the model in the photographic piece.

The ERB fans had had their pub ERB-dom for a long time and now finally the Howard fans have a top notch publication they can call theirs.

RATING 9 / JAMES VAN HISE

THE COMIC READER #125 - 50¢ - 32 pages - 5 1/2 x 8 1/4 - Published by Street Enterprises. P.O. Box 255, Menomonee Falls, Wisc. 53051

The COMIC READER keeps plugging along each month (this is the December, 1975 issue) with its news about current comics from National, Marvel, Gold Key, Warren, National Lampoon, Charlton, and even Archie. Many are described as to contents, but no reviews are attempted.

There's also an assortment of articles and departments and a one page pocket checklist of the month's comics. Numerous covers are reproduced from most of the companies.

There's a lot of material here, most of it dependent upon prepublication news from the comic companies. Thus there is no incentive to report derogatory news or attempt exposes, and fans seeking such material will turn elsewhere for it. But any fan buying more than a few comics off the stands each month will find TCR a convenient and even essential aid.

RATING 8 / J. B. CLIFFORD, JR.

STAR TREK: HOUSTON - $2.50 + 25¢ postage - 40 pages - Published by The Phantom Empire, 2500 Pennington Street, Houston, Texas 77093 [AVAILABLE FROM THE S.F.C.A.]

This is a Star Trek souvenir book published in conjunction with the convention of the same name in Houston Texas. It is connected to this convention only by name as it stands individually as a slick Star Trek fanzine with fine printing and excellent articles.

The front and back covers are in full color; the front cover being a still of Kirk, Spock and McCoy, while the back cover is a painting by Morris Scott Dollens of the Enterprise Vs. a Klingon Battle Cruiser. Nearly all of the articles are reprints from the now out of print Star Trek issue of the RBCC (#118). It also has "The Tholian Web" picto-fiction piece from RBCC #122 with one of the stills replaced with one that would reproduce better.

The new material consists of interviews with James Doohan and Walter Koenig. The Doohan interview is good but Walter Koenig comes across as very uncooperative in that he answers many questions with flip responses which are often meaningless, only answering a couple of the questions seriously.

Star Trek fans who don't have RBCC 118 will enjoy the magazine very much and find it well worth the admission.

RATING 8 / JAMES VAN HISE

FRANK FRAZETTA INDEX - $1.75 - 28 pages - Published by Fred Nardelli, RD 4, Amsterdam, NY 12010

I suppose all comics fans are also Frank Frazetta fans to some degree; the number is certainly sufficient to send prices for comics with Frazetta art to very high levels. Now collectors can acquire a convenient checklist to guide their collecting.

Good points about this Index include the Comic Book Section, the Magazine Section, and the Paperbacks and Hardbacks Sections. These are all complete or nearly so, with sufficient information about the publications. The illustrations chosen for the Index are from several sources and periods; I think this is a better selection than just picking out his best work.

Bad points are the numerous misspellings and typographical errors which should have been corrected by more careful preparation, and the Fanzines, Posters & Prints, and Misc. Material sections, which are somewhat sparse of information.

Checklist compiling is a lot of drudgery, but a little additional work would have much improved this index.

RATING 7 / J. B. CLIFFORD, JR.

TREK, THE MAGAZINE FOR STAR TREK FANS #4 - $2.50 + 25¢ postage - 40 pages - Published by G.B. Love and Walter Irwin, 2500 Pennington Street, Houston, Texas 77093 [AVAILABLE FROM S.F.C.A.]

With this issue TREK assumes new dimensions and a new plateau in Star Trek fandom. In the first three issues it did as much as possible with the tabloid format, but it has abandoned that to move on to better things. It is now on heavy paper in an 8 1/2 x 11 format with a full color cover, the same format as STAR TREK: HOUSTON.

The full color cover is a scene from "Amok Time" of Spock holding the lerpa. It is well reproduced.

The new articles consist of "Mr. Spock: Supporting Cast To Superstar" which examines the elevation of the character of Mr. Spock throughout the series; "Spock Scrapbook" which reprints various Spock oriented articles from newspapers and magazines including an excellent one showing the step-by-step transformation of Leonard Nimoy into Mr. Spock; and "Mr. Spock: A Personal Memoir" by Leslie Thompson which is a touching piece recounting how her exposure to the Spock character affected her personally.

Three articles are reprinted from the RBCC; "SPACE: 1999" from RBCC 119 (which has many photos), "1975 New York Star Trek Con" article, also from RBCC 119 and "The Outer Limits" from RBCC 111 (from RBCC, but the first version of my article which appeared in RBCC 124 which has totally different stills).

"Trek Roundtable" is also new material which discusses the responses to questions they have put forward to readers, including reader reaction to "SPACE:1999" (the readership doesn't like it).

There are many photographs in this issue of course, and the new slick format insures even better reproduction than they've had before.

RATING 8 / JAMES VAN HISE

DUENDE #1 - $1.00 - 36 pages - Published by Will Murray, 334 E. Squantum St., N. Quincy, Mass. 02171

This new journal for pulp fans is overdue for review. The premier issue features an article on "Dent's Detectives", a Thunder Jim Wade checklist, an interview with pulp cover artist Graves Gladney, some book reviews, and some editorial comments. Cover art and interior illustrations are by Rick Roe; these are nicely done.

Everything is tastefully presented and the overall impression made by DUENDE is most satisfactory.

RATING 8 / J. B. CLIFFORD, JR.

FANTASCENE 1 - $1.75 - 40 pages - Published by Cinema Vista Prod., 1707 Broadview Ln. #114, Ann Arbor, Michigan 48105

This is a new science fiction filmzine and a very good one at that.

The front and back covers are a panorama drawing by Tom Roy based on a behind the scenes still from "War of the Worlds".

The lead article is a seven page look at "Day The Earth Stood Still" and includes much information as well some good behind the scenes shots among the twenty unique photos accompanying the article.

The "War of the Worlds" Portfolio gives some information on the film but is primarily comprised of nine pages of excellent photos including behind the scenes shots and two close-ups of the Martian.

Seventeen pages are devoted to "The Film Worlds Of Ib J. Melchior" and covers such films as JOURNEY TO THE SEVENTH PLANET, THE ANGRY RED PLANET, THE TIME TRAVELERS, PLANET OF THE VAMPIRES, REPTILICUS, ROBINSON CRUSOE ON MARS and DEATHRACE 2000. Needless to say it covers a wide range of films, both good and bad. There are a lot of stills, preproduction drawings and other behind the scenes shots.

There are also reviews and previews of films and TV shows.

It's one of the best first issues I've ever seen of any fanzine.

RATING 9 / JAMES VAN HISE

WISE UP! #12, 13 - 4/50¢ - 12 or 16 pages (5 1/2 x 8 1/2) - Published approximately bi-monthly by The Minnesota Comics and Fantasy Assoc., c/o The House at Poe Corner, 3557 26th Avenue S., Minneapolis, Minn. 55406

WISE UP! carries articles, art and fiction on a variety of comics related matters. Number 12 was largely a Sword & Sorcery issue, while number 13 covered the North Country Comics and Fantasy Convention.

Everything is competently done and this fanzine is definitely enjoyable light fare.

RATING 7 / J. B. CLIFFORD, JR.

ADVENTURE SCENE - $1.00 - 44 pages - Published by Carl J. Horak, 1319-108 Ave. S.W., Calgary, Alberta, Canada T2W 0C6

This is devoted to newspaper strip collecting. It is primarily articles as there is only a little bit of art, the most worthwhile piece and oft reprinted Prince Valiant drawing on the cover.

Articles cover such strips as Dick's Adventures in Dreamland, Steve Canyon, Prince Valiant, Wash Tubbs, Rick O'Shay, Hopalong Cassidy, Casey Ruggles, and others. There are also some ads for strips for sale. With statements in it like Hal Foster and Alex Raymond are over-rated, it is obviously for the person who likes nearly all newspaper strips that have been done (I don't) and can see value even in the most mundane (of which most are). It's adequately enough done.

RATING 6 / JAMES VAN HISE

MORPHEUS #2 - 75¢ - 16 pages - Published irregularly by The Minnesota Comics and Fantasy Assoc., c/o David Mruz, 3112 Holmes Ave., South, Minn., Mn. 55408

MORPHEUS is primarily a fan produced comic book. This issue has two stories, with art by Charlie Smith and Rick Larson, and covers by Rick Larson and Steve Fastner.

The stories are in a horror vein, and they aren't at all hard to take. This is a nicely written and edited fanzine.

RATING 7.5 / J.B. CLIFFORD, JR.

MEMORIES V1#1 - Two 13¢ stamps - 17 pages, mimeo, corner stapled - Published by The Old Time Radio Club of Buffalo, 19 Church Street, Lancaster, NY 14086

This first issue of a fanzine devoted to old radio shows is basically a trial balloon to feel out for people of similar interests. There are capsule histories of "I Love a Mystery", "Suspense!", Heinlein stories in the radio format, some light general articles on the field and names and addresses (with interests) of members of the club.

For many people the passing of the great radio shows has left a void which nothing has ever filled. A good script, a few good actors, a good sound effects man, and a listener with a little imagination and attentiveness combine to produce an experience uniquely rewarding. If you feel likewise, this this club might be a good group to contact.

The fanzine isn't all that great, but it amply succeeds in its purpose.

RATING 6 / J. B. CLIFFORD, JR.